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24 ISRAELI & PALESTINIAN ARTISTS UNITE FOR PEACE

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It's Possible

24 Israeli & Palestinian Artists Unite For Peace

An exhibition of works on paper
organized by
The New York Ad Hoc Committee of Artists & Writers
for Israeli-Palestinian Peace

Wednesday, October 12 – Sunday, November 20, 1988

The Great Hall Gallery
The Cooper Union
for the Advancement of Science & Art
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The New York Ad Hoc Committee of Artists and Writers For Israeli-Palestinian Peace.

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Dore Ashton
Art Critic and Professor of Art History, Cooper Union

Kamal Boullata
Painter and writer

Yona Fischer
Senior Curator, Israel Museum

Nitza Gadish
Painter and writer

Shulamith Koenig
Sculptor, exhibition administrator

Suleiman Mansour
Painter, Chairman of the Palestinian Painters Association, Jerusalem

Matti Megged
Author, Professor at the Graduate Faculty of The New York School

Jerry Ordover
Lawyer

Grace Paley
Writer

Irving Petlin
Painter, Adjunct Professor, Cooper Union

Sam Wiener
Sculptor

O my soul, do not aspire to immortal life,
but exhaust the limits of the possible.

Pindar (5th. Century B.C.)

Curators:

Kamal Boullata
Painter, writer

Yona Fischer
Senior Curator, Israel Museum

Exhibition Administrator:

Shulamith Koenig
Sculptor

It would be disingenuous to pretend that this is just an exhibition of works by a dozen Israeli and a dozen Palestinian artists. Inevitably, this exhibition is in the nature of a manifesto. It says clearly what artists have so often said: that the free exchange of the fruits of individual spirits must never be permitted to be impeded, and that artists are well equipped to surmount the obstacles so ruthlessly thrown in the path of civilized exchange.

It would also be disingenuous to pretend that art is a lingua franca that transcends all boundaries--an argument that has served as a comfortable alibi in the so-called Western world for all too long. On the contrary, the coming together of these artists represents a specific and political symbolic gesture that entailed considerable inner struggle and personal risk. Moreover, it frankly acknowledges and calls attention to the obstacles and boundaries that inhabit us all.

I speak now of the cultural biases that linger in each of us and that have permitted us to remain obdurately ignorant of the spiritual lives of two-thirds of the world, the so-called "third world." In this great metropolis, it is quite possible to be a connoisseur of visual art without ever having seen the works of artists highly regarded in their own countries. I, for instance, when I looked over the preliminary list of this exhibition, was ashamed to note that the only artists I was familiar with were Israelis, and the reasons for that are all too obvious. Not only was I unfamiliar with the lives and works

of the Palestinian artists, but I was also unfamiliar with their cultural references. When Abed Abedi shows a drawing for Ghassan Kanafani's *Men in the Sun*, I must ruefully admit that I have never read it; that I don't know if it is even translated into English, and that its cultural context is foreign to me. Clearly there is something wrong here, and I must not let myself off the hook. I, and my culture, are guilty of cultural bias, something far more insidious than simple ignorance.

If one reads the cursory biographical notices in this catalogue there are many invisible and infinitely sad stories between the lines. On both sides. There are reminders everywhere of the scandalous tragedies of our century--what Joyce would have called the "heartscalding" facts. So many displacements, so many dispersions, so many family tragedies implicit here. One artist born in a refugee camp, another the son of survivors, another left with the vivid memories of a home and erector set abandoned in flight, and others with the indelible memories of final solutions. Shared agonies. And on both sides, the struggle to expunge bitterness in the name of basic humanity. The struggle to find common ground (which, force majeur, exists, if only geographically) is not simple. Yet, perhaps Sari Khoury, an accomplished Palestinian abstract painter, sums it up in speaking of his own work:

"The primary thrust of the work symbolizes fragmentation and unity, bondage and freedom, darkness and light; contradictions akin to the mystical and poetic nature of Middle Eastern people." I can think of a few Israeli artists who could say the same, such as Joshua Neustein or Gabi Klasmer.

All of these artists are painfully aware of what Graham Greene called "the terrorism of our time" which he regarded as the legacy of Hitler. In describing why the focus of so many of his novels was outside of Europe, Greene said, "It was difficult for me to return to that new, clean and well cared for Europe which, after recovering from its wounds, had lost its memory." These artists refuse to forget and remind us that oppression from any quarter must be resisted. When, so many years ago, Jean-Paul Sartre condemned prejudice, he wrote: "Not one Frenchman will be free so long as the Jews do not enjoy the fullness of their rights. Not one Frenchman will be secure so long as a single Jew--in France or *in the world at large*--can fear for his life." Now, by a terrible irony, he would have to say that not one Jew will be free so long as a single Palestinian fears for his life. There are the kinds of thoughts that hover in the psyches of the artists in this exhibition. Some address the issue directly, some obliquely, but all are intent to express their refusal to accept the terrible injustice that reigns in their homeland.

Dore Ashton

Summer 1988. This summer, more than any other summer, as we repeat every year, it is hot in the Judean hills and hazy along the shore. The climatic conditions dictate my meetings with the artists: in the morning hours of available parking spaces in the heart of Tel Aviv, at the apartment of David Reeb and Michal Goldman overlooking the melancholic and abandoned garden of Goldman's drawings; in the penthouse of Arnon Ben-David in the northern part of the city, which rids itself of the compressed muggy evenings only in the fall; in the rented studio apartment of Asad Azi in the neglected commercial area at the other end of town; in the temporary studio in the long and narrow suburban bomb shelter of Tsivi Geva (the drawings are scattered along the walls, ready for instant evacuation in case of emergency). And, in the late afternoon hours, in the magical courtyard of the American Colony Hotel in East Jerusalem — the Arab-style hotel outside the walls. There I sit almost every week, like a tourist or a foreign television cameraman, drinking a glass of beer with Suleiman Mansour before going out to visit the artists.

Most of the artists I visit know each other. Some have taken part in exhibitions with an ideological bent — in the cultural center el-Hakawati in East Jerusalem (it enjoys relative freedom: since East Jerusalem is formally annexed to Israel, the censorship laws enforced in the West Bank and Gaza do not apply there) . . . and in the theater center of Neve Zedek in the south of Tel Aviv.

On a mid-August morning, at the opening of one el-Hakawati exhibition, we encounter portraits of *intifada* victims, some drawn by Israeli, some by Palestinian artists. Handshakes. An almost whispered exchange of words, mainly in English. Two short speeches: one in Arabic, the other in Hebrew.

Israeli David Reeb is active in encounters between Israeli and Palestinian artists. He has organized joint exhibitions before. At the beginning of July, David and I go over the list of Israeli artists whose participation in the New York exhibition we will solicit on the basis of their endorsement of the document which appears in the catalog. During the following days I call each of the artists. That leaves me only the task of selecting the specific works for the exhibition — in certain cases allowing the artist time to prepare new work.

My visits with the artists are businesslike. All are curious about the circumstances surrounding the birth of the exhibition; all are satisfied with a simple explanation of the facts. Some ask who else is participating. None ask about the paintings themselves: the guidelines for medium and size are clear.

The exhibition does not deal with the image of reality; it is a statement looking toward the future. In this respect, the term "collective exhibition" can be used interchangeably with the term "joint exhibition".

Suleiman Mansour, chairperson of the Palestinian Painters Association in the West Bank and the Gaza Strip, is the only Palestinian artist who has studied recently at the Bezalel Art Academy in West Jerusalem. From our very first meeting at the American Colony Hotel, we have spoken in English, even though I suspect Suleiman speaks Hebrew and he suspects that I am not unfamiliar with Arabic. We discuss the coordination and division of labor between us. We talk, too, about the situation — not

so much about the *intifada* as about the nature of the contacts between Israeli and Palestinian artists. Suleiman senses a gap between the attitudes of Israeli artists and those of their Palestinian counterparts, despite apparent agreement on certain principles and possible solutions. I like his paintings, because more than any other Palestinian artist's, his work expresses explicitly and implicitly the desire for distance from Western paintings — without falling into the trap of folklore.

When I talk to Suleiman about the possibility of a one-person exhibition in West Jerusalem, he smiles and agrees in principle, but says he has "to get permission." I don't ask from whom.

I go with Suleiman to Nabil Anani's empty house in the suburbs of East Jerusalem — the last house on the road to Jericho before it leaves the city. Nabil and his wife are in Amman; no one knows when they will be back; Suleiman accepts the invitation on Nabil's behalf.

A week later I meet Suleiman across the street from the city hall of el-Bireh. We sip coffee in the house of Tayseer Barakat, who has studied art in Cairo. From there, we go on to visit Taleb Duweik in a newly-built residential area outside Ramallah. I am left with a strange sensation by the similarity and the shared influences shown in the architecture and building material now being used on both sides of a border that has been erased.

The journey to those adjacent cities of el-Bireh and Ramallah will remain etched in my memory for a long time. We were on the main road north. A general strike of all commerce was in effect. Storefronts were locked; the street, devoid of people, hummed with cars with blue or yellow license plates. . . blue to designate the cars of residents of the occupied territories, yellow on cars belonging to Israeli and residents of annexed East Jerusalem.

On our way back to Jerusalem, soldiers stopped us. One of them, almost a child, asked us with authority to explain what we were doing there. . asked to have a look at Tayseer's watercolor paintings lying on the back seat. "They're really nice," he said. We felt relieved. He let us move on, leaving behind us an experience commonplace between soldiers and Arabs villagers — women and children. The encounter evoked a strange and absurd familiarity, with its relaxed atmosphere of bargaining in an outdoor market surrounded by rocky hills, the sun setting behind us in the west.

September 18. Two weeks ago an exhibition of drawings by Palestinian children "describing" the *intifada* opened in Tel Aviv. The exhibition was organized by Rega (in Hebrew *rega* means moment) — a group of Israeli artists and the Druze artist Asad Azi. This evening an exhibition by Gabi Klasmer opens at the Artists Studio Gallery in Jerusalem. Its title: Pales-*tin* — a composite of *Falastin* and Palestine . Large canvasses hang from the ceiling, very close to one another, forcing the people to scrutinize them closely: it's a formidable experience. Wine in paper cups. Ready-made snacks from the supermarket. No speeches.

Yona Fischer

Israeli and Palestinian Artists: Facing the Forest.*

Kamal Boullata

The U.S. exhibition of works by Israeli and Palestinian artists culminates a series of joint exhibitions organized at home.[1] The special symbolic significance of the present exhibition is that it coincides with the appearance of a document in which hundreds of Israelis and Palestinians joined the participating artists in endorsing a statement of peace. On the artistic level, it represents the growing cooperation taking place at this time between Israeli and Palestinian artists, who come together from two quite different points of departure in the history of contemporary art in the region.[2] Of concern to us here are these two artistic traditions and their development.

While the visual traditions of Jews and Arabs had common Semitic roots, the sister traditions took different courses at the turn of the century in direct response to their distinctive encounters with the more dominant culture of the West. The outcome of each cultural encounter as it translated to visual expression followed an unprecedented discourse in Jewish and Arab means of expression, a discourse that affected implicit beliefs regarding the relation between *culture* and *nature*. Works in the present exhibition offer a glimpse of how today's Israeli and Palestinian artists continue to address the relation between *culture* and *nature* proceding from their separate referential paradigms.

The earliest prefigurations of a thesis regarding the relation between *culture* and *nature*, which significantly affected the cultural syntax of the region, go back to 1901. During that year, the Fifth Zionist Congress of Basel, which was devoted to culture, was held. During and after the congress, impassioned debates between cultural and political Zionists revolved around the best means to wed *culture* and *nature*. In art this translated to the question of the relation between an iconographic tradition deeply rooted in Semitic *culture* and a pic-

torial tradition developed in a Christian Europe which had been obsessed, from the twelfth century canticles of Saint Francis of Assisi to the eighteenth century pedagogies of P.H. Thiry d'Holbach, with the demystification of *nature*. The Semitic visual expression generated by an immemorial *oral* tradition had its roots in the East, whereas the Christian visual tradition, in its relentless pursuit to conquer nature, manifested itself in *spatial* illusions that was intrinsically Western.

In 1906, Bezalel named after the first Hebrew craftman, was established as the first Zionist art institution in Palestine calling for a meeting ground "between East and West, between Past and Present."[3] While one part of the school devoted itself to the preservation of traditional crafts based on imitation of prototypes rooted in Jewish *culture*, the other part offered art classes on the European models promoting the experience and observation of *nature*. Bezalel was thus the first attempt at a synthesis establishing a Zionist mythology of art.

The debate between *culture* and *nature* did not end with the growth of Bezalel. The tension between advocates of one current and the other manifested itself between academicians who propagated forms dictated by *cultural* convention and "modernists" who sought forms inspired by *natural* invention. As Bezalel's name, before the establishment of the Jewish State, bore a cultural connotation, the name of the New Horizon, founded with the establishment of the state, bore a *natural* connotation. The New Horizon was to be the most influential movement to challenge the Bezalel creeds. The works of movement founders, ranging from the Ukrainian Yoseph Zarinski (1891-1987) to the Russian-born Arie Anoch (1908-1974) pointed towards the kind of discourse later associated with the "sabra ethos" in Israeli art. This quality explored nature in the best Western tradition, boldly addressing itself to the question of local *space*.

Over the last three decades, the multitudes of art trends evolving in the Western art metropolis which explored the furtherance of freedom from spatial restrictions found their advocates among Israeli artists. However, when spatial expressions were translated into the Israeli mien, they took on unique metaphoric dimensions reflecting a "consciousness of seige."[4] As the Israeli sensibility continued to be haunted by questions of siege and captivity in space, the local trends of formalism and anti-formalism, minimalism and post-minimalism, continued to oppose conventional delectations, exhibiting an acute awareness of the tactility of matter in its most meager form.[5] Through the recycling process of Western styles "autoportraits in the form of a map" were a not uncommon feature in Israeli art as it pursued its conquest of nature and space.[6] In the horizon of Israeli space, the prefiguration of the Arab was a persistent mirage.[7]

In the works of the early Bezalel artists such as Abel Pann (1883-1963), biblical characters dressed in Arab garments were depicted with facial features based on Western models of beauty, their Semitic components understated. Later artists such as Nahum Gutnam (1898-1978) painted their contemporary Arabs as the antithesis of the Jew: the Zionist's ultimate "other." As new artists came on the scene, such as Itzhak Danzinger (b.1916) and Igael Tumarkin (b.1935), the Arab as "other" in Israeli spatial arts took on new dimensions. Younger artists went different ways as they sought to meet the challenge of interpreting space. Some implicitly, others more explicitly addressed the question of space and the Arab. **Joshua Neustein, Micha Ullman, Tsivi Geva, David Reeb** and **Joshua Borkovsky,** whose works are presented here, along with other members of their generation, have reflected in their works different aspects of the Arab's presence in Israeli space.

In contrast, over the last 40 years, the Israeli was never subject or object of Palestinian art. Although Israeli reality deeply affected and continues to affect Palestinian life and death, Israeli reality continued to be irrelevant to the Palestinian idiom in art. This Israeli absence is, related to the fact that *nature* and *space* in their Western context have never been part of the Semitic visual tradition of Arab art. Instead, the most obvious forces that predetermined the course of Palestinian visual art were Arab *culture* and *language*. Throughout the last four decades, the Palestinian collective memory has been exalted through the oral, not the visual means of expres-

sion. Today, still, it is the poet, not the "image-maker" who has the singular power to move the national soul. Attempts to assimilate Western precepts in Palestinian art had only begun when war and dispersal cut them short.

The pioneers of Israeli art had already reached a peak in conquering the landscape of what to them was a renascent land when Palestinian pioneers picked up paint and brush in an attempt to capture the images of their ancestral landscape. No sooner did artists such as Khalil Halaby (1889-1964), originally an icon painter from Jerusalem, and Jamal Badran (b.1905), a traditional craftman of Islamic art from Haifa, begin to explore the medium, than the 1948 war rendered each of them an unwelcome refugee.[8] On the other side of the newly erected barbed wires dividing the country, artists such as Jamal Bayari from Jaffa and Ibrahim Hanna Ibrahim from al-Reyneh found themselves reduced to a minority in their country of birth. By the late 1950s Bayari had died in total obscurity, a penniless man in his home in Jaffa. Ibrahim incidentally the first Palestinian to attend Bezalel could not make a living in Israel. He emigrated to the United States, where he died a few years after his arrival.

Thus an embryonic art movement under native skies, based on the assimilation of Western models, was killed right at birth. In Bayari's and Ibrahim's generation of young artists who became refugees in Arab countries, a few made their mark on the wider arena of Arab culture. Jabra Ibrahim Jabra (b.1920) from Bethlehem, who ended up in Baghdad, and the self-taught Ghassan Kanafani (1936-1973) from Acre, who ended up in Beirut, turned to writing. While Kanafani made a career as a novelist and political activist, Jabra was recognized as a pioneering poet, novelist, and painter and a major art critic in the Arab world. Others like Paul Guiragosian (b.1926) from Jerusalem and Juliana Seraphim (b.1934) from Jaffa were recognized as distinguished contributors to the wider movement of modern Arab art.

While Israeli artists contemplated the ecology of nature and in the process "invaded" space with three dimensional installations and body performances, Palestinian artists uprooted from their native environment began to articulate their cultural codes in relation to *nature* and *space*. Distance took on a metaphoric meaning. As the tactility of *matter* was becoming intrinsic to Israeli art forms, the cultural connotations of *words* were becoming the implicit ingredients of Palestinian art.

To one artist a page of contemporary Arabic may have evoked a visual inspiration that competed with the imagery of words. To another, the very sound of the vernacular narrative became the source of a visual idiom. Artists explored the general visible manifestations of traditional patterns; other artists could identify a spatial experience only with the specificity of place-names. From his or her cultural perspective each was attempting to articulate the meaning of distance from one's own birthplace. Examples of all these trends in Palestinian art appear in the present exhibition.

In a direct interchange with modern Palestinian prose, **Abed Abedi** of Haifa borrows for his art Ghassan Kanafani's novella *Men in the Sun*, a story of three Palestinians from a refugee camp who dream of finding work in oil-rich Kuwait. To cross the border, they have to be smuggled in the empty water tank of a truck. While the driver hurries to complete the border formalities in the scorching sun, the men in the airless tank suffocate and die.[9]

Kanafani's text was intended as a comment on the state of the Palestinians living in the Arab world. Abedi's art does not illustrate Kanafani; Abedi rewrites Kanafani. The space that separates Haifa, the artist's birthplace from Kuwait, the journey's end in the book, is practically unbreachable in real life. However, through Kanafani's Arabic, Abedi brings Kuwait to Haifa, and in the process his art extends the horizon of the Palestinian narrative.

In the distance of an exile beyond the omnipresence of Haifa and Kuwait, the manifestations of language in Palestinian art reveal modalities of a retrospective vision. In the United States since 1968, **Kamal Boullata** from Jerusalem chooses fragments of Arabic from the Bible and the Qur'an as his visual focus.

Here words in angular form are transformed into "colorful laceworks... partly to evoke the primordial element of visible language and partly to articulate the interplay between language and art... (where) each work is made up of a system of signs in which both linguistic signification and graphic expressiveness are interdependent." Words take a linear structure, giving "shape to mandalas of Arabic in which the art of reading is interchangeable with that of seeing."[10]

While Abedi and Boullata find their inspiration in the written word, **Tayseer Barakat** of Jabaliya refugee camp finds his in the spoken word. Objects in their two-dimensional perspective find their place in relation to each other in a structure not unlike that of speech. Just as Abedi rewrites Kanafani, Barakat retells the stories his people have memorized. As Abedi breached the distance between Haifa and Kuwait, through the written word, Barakat, through the spoken word, breaches the distance between present and past.

Barakat showed this reach, grasp, and connection in conversation in one memorable comment. I was telling a friend how the narrative works of Barakat, which recurrently portray human figures in flight, echoed for me a theme which Chagall had exhausted. The artist from Jabaliya, sitting by, looked puzzled. When the conversation took another turn, Tayseer leaned towards me and whispered the question that had been bothering him. A bit embarrassed he delicately asked: "This one Shakaal: who is Shakaal, please?" "A Russian Jewish artist," I answered. His face lit up. "Ah, then he must have heard the story of the Prophet's night flight from Mecca to Jerusalem!"

At a time when artists like Barakat choose to weave their visual codes from the bottomless wealth of speech, other Palestinian artists look for their source of inspiration in the immense visual heritage of their oral culture. **Nabil Anani** from Halhul, now living outside Jerusalem, and **Rima Farah,** born in Amman now living in London, have never met, nor have they ever seen each other's work. However, with all their differences in renditions Anani and Farah meet in their outlook on the decorated surfaces of their cultural heritage. At home, Anani looks up close at traditional patterns in Palestinian embroidery; in London, Farah looks at patterns of arabesques permeating the Islamic world. Each embraces fragments of the visual heritage, as though they were images of a venerable mother.

The artists' affectionate and protective stance is more than coincidence. Land, patrimony, heritage all, to Palestinians, stand as a nurturing mother. Nor does this theme of the motherland remain implicit. Over the last decade, for example, the explicit image of the mother and child has been central to Anani's iconography. Anani's contribution of "Mother and Children" in this exhibition may be a poor example of his recurrent theme; however, the work remains as a reminder that the paradigm of the mother and child theme to Anani and other, more accomplished, Palestinian artists, has not been the Christian icon of Mary and Child, but rather the archetypal mother image engraved in the collective consciousness of Palestinians through the power of their national poetry. The works of **Asad Azi** from Shafa 'Amr are a poignant example.

In contrast to Anani's generalized theme of the mother, Azi boldly particularized it ("Mother," "Artist with Mother"). However, in Azi's vocabulary, the mother is not only personalized, but becomes the inflectional element that expands the codes of the artist's self-portrait. Through Azi's inflection, the voice of the Palestinian poet emerges.

Samih al-Qasim (who, like Azi, is a Druze) was among the first to particularize the theme of the mother in Palestinian poetry. Soon Mahmoud Darwish in addressing the motherland promoted the theme of the mother to an archetypal level, fusing it with traits of his lover. Out of the fusion between images of the mother and lover, Darwish unveiled a modern Semitic song to the beloved land, perfecting in modern Arabic the immemorial metaphoric semblance that has been drawn between the woman and the land.[11] The overlaping of the Hebraic and Muslim archetypes in Darwish's allegory is translated in plastic terms in Azi's work.

While the Israeli painters of his generation were heightening the tactility of paint on canvas to express their particular relation with land and earth, Azi borrowed their tools not to paint *natural* appearances but rather to give body to *cultural*

references; in the process, he invented icons of his own mother, in which spatial relativity was reduced to a flat plane.

As for the physicality of *space*, whether the artists who expressed it lived at home or in exile, they imbued the expression of the spatial experience, in all its dimensions, with cultural references reminiscent of Azi's metaphor. While imagined space may have been breached through the abstraction of language in Abedi's work, the physicality of space was often measured by a temporal distance between past and present reachable only through place-names. At times, this phenomenon was generalized, as in Abedi's "Lebanon 82" and "House Demolition"; at other times it was very specific as in Taleb Duweik's "Mount of Olives" and Vladimir Tamari's "Mozart's Magic Flute Played in Ramallah Hills." At no time, however, is the device of place-names applied to identify locality; rather, it marks distance between past and present, thus evoking the cultural connotations of the intimate associations of "home."

Nowhere, perhaps, is the idiom of place-names and their cultural references more insistently articulated than in the works of **Suleiman Mansour** from Bir Zeit.

To an outsider, Mansour's abstract works created with earth and paint may look like a mere experiment in textures and color. Their titles which are their key, may easily be dismissed... but not by a Palestinian and certainly not by an Israeli who reads: "Beit Dajan," "Immwas," "Deiraban," "Yalo." To Palestinians these titles evoke pastoral associations; they are names of ancient Arab villages that have been systematically razed by Israeli bulldozers, names wiped off the Israeli maps, names forever etched in the Palestinian collective memory.[12]

These names emerge today in Mansour's art. Ironically, the apparitions call to mind the conclusive scene in one of A.B. Yehoshua's short stories, in which a survivor of an ancient village that has been razed is an Arab whose tongue has been cut out. The Israeli novelist describes a forest where the Arab survivor and his only daughter have been living. Now the forest, too, has been burnt down; at dawn the Israeli protagonist, looking at the aftermath of the fire, seems to be looking at Mansour's art through Yehoshua's words: "There out of the smoke and haze, the ruined village appears before his eyes; born anew in its basic outlines as an abstract drawing, as all things past and buried."[13]

This fusion in Palestinian art of the temporal narrative of a place-name with the spatial experience may best be described in Heidegger's German word which translates to "the coming-into-the nearness of distance."[14] The process expressed by Mansour may be further illustrated by works of **Walid Abu Shakra** from Umm al-Fahm. Whereas Mansour uses tactility of earth and paint to resurrect the color of place-names "past and buried" in the Palestinian collective memory, Abu Shakra, through figurative representation, brings to life place-names he experienced in his native landscape of Umm al-Fahm. In the process, as Mansour's work reflects the deep-rooted *cultural* denotation of a place-name, Abu Shakra articulates the *natural* connotations of "home."

In his studio in London since 1974, Abu Shakra continues to create, in black and white, print after print which depicts various elements of his pastoral world. Usually working from sketches or photographs he had taken of the Nazarene landscape, Abu Shakra relentlessly retraces his vivid memory of his childhood as it intimately relates to place-names. An observer who is aware of Abu Shakra's formative training may be tempted to compare his landscape with figurative examples created by other Israeli graphic artists. Abu Shakra's seemingly idiosyncractic specificity of place-names, which, in contrast with work by Israeli landscape artists, may sound obscure to non-natives, renders such a comparison necessary.

The two Israeli artists who most readily come to mind and who, like Abu Shakra, ceaselessly made figurative black-and-white images of the landscape are the Russian-born Aharon Halevy (1887-1957) and the Czechoslovakian-born Anna Ticho (1894-1980). Exterior characteristics which seem to be opposing each other in the works of the two emigrant artists, when compared to that of the native, brings us closer to the understanding of Abu Shakra's particular "coming-into-the nearness of distance" of Palestinian space.

The most obvious difference between the two Israeli artists is one of style. Whereas Halevy displays a botanical *knowledge* of native foliage and flora, Ticho's landscape, which reflects her years of direct observation of natural phenomena, gives us a panoramic *impression* of the place. A more subtle difference between Halevy and Ticho is the way each of the two emigrant artists relate to the native inhabitants of their landscape.

A frequent device which Halevy uses to give color to his landscape is the figure of a native character in a focal position. In contrast, Ticho totally vacates her landscape of any trace of human presence. Outwardly, the Israeli artists seem to convey opposite messages; subliminally each artist mirrors the other's *intention*. While Halevy's diminutive beings with Arab characteristics emphasize the monumentality of his biblical scene, authenticating it as theatrical spectacle vis-a-vis the relative insignificance of the local figures, Ticho's vacant landscape preserves the idea of a virgin scene where time seems to have stood still since prophets walked on this land. Between the naturalist "documentation" of Halevy and metaphysical "impressions" of Ticho, the image created of the landscape is that of a land crying to be appropriated by modern man. The works of both artists confirm the rationale of Reinhold Niebuhr's axiom, "a land without a people for a people without a land." Halevy's intention echoes that of the orientalist lithographer David Roberts (1796-1864); Ticho's seems to coincide with that of the orientalist photographer Auguste Salzmann (1824-1874).[15]

In comparison, the relevant characteristics of Abu Shakra's etchings executed in London, unlike Halevy's and Ticho's executed close to the landscape, neither claim to portray *knowledge* of the place nor attempt to demystify it as a metaphysical *impression*. Abu Shakra's etchings are not the extrinsic interpretation of an outsider but simply an *intuitive* reading of an inhabited place, intimately recognized by the specificity of its place-name. In this place, each tree, each stone, each wild plant, has traditionally been endowed with a collective feeling that urban people may reserve for human friends. Thus Abu Shakra's references to seemingly obscure place-names, often appearing in his titles, are not unlike the villager's manner in introducing the outsider to close friends. Emanating from the realm of illeterate shepherds, the artist does not intend his place-name to provide the ethnographer's catalog with facts any more than he seeks by his figurative style to impress the connoisseur of the most recent trends in contemporary art.

Traditional in his figurative rendering of his subject, Abu Shakra reflects the intense experience of a native's memory. While Abu Shakra's landscape, unlike Halevy's and Ticho's, continues to be haunted by the absence of its natives, at every turn we sense a hint of a human trace. Through this implicit hint Abu Shakra articulates the native's metaphor.

Here in black and white the roots of an ancient olive tree delve deeply into the dark soil; there, a long-trodden path leads uphill to where the cool breeze of summer afternoons blows; a clearing at midday popping up with imperishable rocks is the focus of a series of prints; in a series of nocturnal scenes, we see a freshly ploughed field as it looks in the moonlight. Stubborn walls of ancient stones hanging raggedly together cross the background of a print, and in the foreground of another, bushes, thorns, and wild flowers continue to grow in the cracks of buildings that once were inhabited. Cactus...yes, cactus, the very plant that has been associated with the Israeli ethos... is central to Abu Shakra's landscape. To the Israeli the fruit of cactus has taken on symbolic meaning since the birth of the first generation of Israelis; to the Palestinian its root took in symbolic meaning at the establishment of the Jewish State. To the Israeli, the outer toughness of the fruit in contrast with its sweet softness within has been used as symbol of the Israeli-born sabra character; to the Palestinian, cactus has been, since time immemorial, the peasant's functional means to identify the borders of their place-names. Homes have been razed over the last forty years, stones have been turned, maps have been altered, but the cactus root proved to be the toughest enemy of the bulldozer. Borders of ancient villages can still be traced by the inexorable nature of the cactus plant. The Palestinian symbol of the cactus root takes further cultural signification as in colloquial Arabic the word for cactus "sabr" simultaneously means "patience/perseverance." Through the interchangeable usage of the word "sabr," *cultural* signification and *natural* manifestation is similarly interchanged. In the process of this interchange,

the native's *linguistic* metaphor mirrors his *visual* experience of "home." Thus, while the artist from Umm al-Fahm sits in his London studio recreating the codes of his native landscape, he does not forget that the cactus continues to grow in his homeland not far from the olive tree.

Further away than London another Palestinian has been living for close to two decades in the world's end of Tokyo. **Vladimir Tamari,** born in Jerusalem, continues to work from the far cry of Japan on his own "coming-into-the nearness of distance."

When his family hurriedly left Jaffa in 1948, Vladimir Tamari, then 6 years old, still remembers the brand-new watercolor set and the construction toy he left behind. It was, he says, his "first experience of loss." Since then, it seems Tamari has never recovered his loss, for everything his hands touch, years later, has to do subconsciously with that moment of unprecedented loss. Later, in Ramallah, where he grew up, Tamari taught himself to draw; watercolor was his favorite medium. With it he has painted, year after year, scenes of the native landscape.

When Tamari was painstakingly teaching himself to draw, spatial illusions developed by Western artists did not satisfy his growing obsession with spatial realities. Along with his watercolor painting, the young man began to contemplate constructing a primitive device that could actually draw three-dimensional pictures. A laughing matter perhaps to many, but not to Tamari. After completing his studies abroad in both art and physics, he rushed back home to paint the native landscape he had so deeply loved. Still as curious and as frustrated with Western means of spatial illusion in art, Tamari doggedly pursued his project of building a drawing instrument that some day, he dreamt, may be his painterly means to more faithfully translate in mid air, his innermost feeling for spatial reality of his home environment. Some dream the young man had, a cynic would comment. "Not really," Tamari would playfully say; if the project fails, "I can always say I am only an artist after all!" At the time, Tamari did not realize that his obsession with space had anything to do with the infinite distance, overnight imposed, between Jaffa and Ramallah following the Palestinian exodus.

After the 1967 war brought Tamari to Tokyo, he began to spell out the alphabet of his childhood dream. Now his landscapes of Ramallah began to take abstract shape as work on a three-dimensional drawing instrument became more perfected. Both his watecolors and the drawing instruments continue to be intimately related to his vision as an artist. Fifteen years ago, when a Beirut literary periodical asked Tamari to explain the relation he saw as an artist between his watercolors and the three-dimensional instruments he had invented, the Palestinian artist writing from Japan spoke of "the *distance* that separates a hungry child on the sidewalk from a dish of food in a restaurant window." He also wrote about "the *distance* between oneself and one's place of birth, between oneself and the ones we love," concluding that perhaps human progress may only be measured by how much each one of us can contribute to shorten the *distance* between two poles.[16]

In another pole of the Palestinian exile, in Mt. Pleasant, Michigan, **Sari Khoury** from Jerusalem continues to paint large abstract paintings. Having immigrated with his family to this country at an early age, Khoury has been unaware of issues other Palestinian artists, in other parts of the world, have been wrestling with. "Being in a state of cultural exile" he once wrote, "places me amongst many contradictions which I am always trying to resolve." In his definition of his "contradictions," we learn they are intrinsically related to distance from his native land. Khoury's vocabulary interchanges "distance" with "captivity" and "the creative act" with "freedom."

In describing his abstract works which often connote movement and allusions to sky, Khoury writes, if a person sees in his work "a bird or a figure, it is not intended as a specific symbol, but part of a larger allegorical statement about light, freedom, mystical presence, or about the spatial world we live in." Using words that could describe the art of Palestinian colleagues he never met, he says: "Symbols often emerge in spite of the artist and manifest themselves in a manner encompassing our life experience." To illustrate his point, Khoury refers

to a painting he was working on in his Mt. Pleasant studio, in Michigan, during the summer of 1982. It was entitled "Serenity." Khoury writes that this painting "represents what might be a window with a light emanating from the sky beyond. The illusion is that of the viewer being in *captivity* and yearning for the *outside*. It is a statement about captivity and freedom." Then Khoury attempts to put in words his own "coming-into-the-nearness of distance" as he describes the abstract painting as one "describing my state of mind (in the USA) during the bombing of Lebanon."[17] Khoury's description of his work, using such words as "captivity" and "freedom," begins to echo voices heard by his generation of Israeli artists. Thus, we begin to see the works of another Palestinian artist who was only four years old when Khoury went into exile; her work today mirrors images created by a Sabra artist whose work she had never seen.

Born in exile, she is the daughter of the traditional craftsman from Haifa who once dreamt of becoming a painter. Jamal Badran could only see his dream realized in his daughter Samira, now living in Spain.

Looking at Badran's work, one is overwhelmed by a world of reassembled pieces of machinery and twisted metal steel cogs, spikes, tubes, and clogged wheels, with debris of inanimate objects of destruction scattered among dismembered limbs of human flesh; cages are hollow, and scarecrows are frozen in an airless background, scaffolding of blown-up buildings, stretched as ladders, reaches out to a metalic sky announcing a vision of an apocalyptic end.

A viewer may wonder, what does this world of doom have to do with the wonder of Spain, where **Samira Badran** had been living for the last decade?

For Badran, Spain, the only country in the world where an Arab forever feels a continuity with the past collective memory, also evokes a personal memory. In Spain, everytime Badran sees an Andalusian arabesque, she sees in its labyrinth her craftsman father pouring himself over one at home. His dream becoming her nightmare. The past and the present overlap.

For close to four centuries, Spain was the place which marked the golden age of Arab civilization; the very same place and time which marked the golden age of Jewish civilization. The Palestinian artist born in exile is today screaming and the echo of her voice in the distance reverberates in the works of the Sabra artist **Gabi Klasmer.**

Far from Spain and closer to home, in the village of Sakhneen, in 1976, six Palestinians were shot dead on Land Day. There, today stands a monument dedicated to the land that Israelis and Palestinians have died for. Created by Abed Abedi and Gershon Knispel, this monument, despite its literality, is a living proof that it does not have to be only in Spain, it is possible today for an Arab and a Jew belonging to this ancient land to come together in a moment of creation. "The art of creation," Voznesensky reminds us, "is older than the art of killing." This coming together from two opposite ends for a moment of creation, whether among individuals, as in the case of Abedi and Knispel, or collectively, as in the case of this exhibition, in proximity to our homeland or in the distance of this United States, is what I like to think Buber meant when he said , "Whenever we come near one another, we are bound up in relation to the same center." □

Washington, D.C.
September 29, 1988.

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Footnotes

* The term "Facing the forest," which is also the title of a short story by Israeli novelist A.B. Yehoshua, is used by British art critic John Berger in his analysis of a landscape painting by Turkish artist Seker Ahmet. While the story is duly related in the course of the present essay, Berger's insight into the Middle Eastern usage of the Western model in art is applied in tracing the spatial qualities in Palestinian art. See Yehoshua's "Facing the Forest" in *Three Days and a Child*, translated by Miriam Arad, Doubleday, New York, 1970; see also Berger's "Seker Ahmet and the Forest" in his collection of essays, *About Looking*, Pantheon, New York, 1980, pp. 79-86.

1. In the winter of 1982-83 the first joint exhibition featured works by 10 Israeli and 14 Palestinian artists, including **Abedi, Anani, Azi** and **Mansour** also contributing to the present show. In January 1985, an exhibit entitled *Israeli & Palestinian Artists against the Occupation*, included works by 33 Israeli and 22 Palestinian artists, among them **Abramson, Geva, Goldman, Klasmer, Reeb, Rikman** and **Ullman, Abedi, Anani, Azi, Barakat, Boullata, Mansour** and **Tamari.** In June 1985, a joint poster exhibition focused on the theme "Down with the Occupation." In August 1988, the most recent show, dedicated to the memory of those killed during the *Intifada*, featured works by Israeli and Palestinian artist based on snapshots of 100 victims.

2. Gallery 79, the first and only Palestinian art gallery under occupation was closed by the Israeli authorities less than a year after its 1979 establishment. Israelis protesting the closure included 28 artists, 3 educators, 2 poets, 1 actor, 1 photographer and 9 Israeli galleries. See *al-Fajr*, August 31, 1980 & *Ha'aretz*, October 15, 1980. Regarding the 1985 joint exhibit, **David Reeb** said: "We as Israeli artists feel that the undemocratic atmosphere that threatens our Palestinian colleagues threaten us too. By participating in this joint exhibition, we also wish to protest against the occupation that has created conditions of cultural oppression to the point of annihilating national identity." See *al-Fajr*, March 22, 1985. Israeli artists also protested the 1984 six month imprisonment of Gaza artist Fathi Ghabin, accused of possessing and displaying "inciting material." Artists Moshe Gershoni, Zvi Goldstlein, **David Reeb** and **Abed Abedi** wrote: "This shameless episode is another landmark in the routine of oppression, specifically cultural oppression of the Palestinian people. This oppression is expressed, among other things, through enforcements of arbitrary censorship and a detailed system of laws the sole purpose of which is to prevent self-determination and free expression of the Palestinian people." Statement appearing in the catalog of the 1985 joint exhibit. Also see *al-Fajr*, June 15, 1984 & *Ha'aretz*, June 4, 1984.

3. See *Bezalel: 1906-1929*, edited by Nurit Shilo-Cohen, The Israel Museum, Jerusalem, 1983, p.29.

4. See Ehud Ezer's "War and Seige in Israeli Literature: 1948-1967," *The Jerusalem Quarterly*, Winter 1977; and "War and Seige in Israeli Literature After 1967, *The Jerusalem Quarterly*, Fall 1978.

5. See *The Want of Matter: A Quality in Israeli Art* by Sara Breitberg-Semel, The Tel Avi Museum, 1986. pp. 184-185.

6. Contemporary Israeli artists suggesting maps in their works include Michal Ne'eman, **Joshua Neustein,** Tamer Getter and **David Reeb.** Michael Drunks, who used

geographic formations in his art as early as 1971, summed up this phenomenon: "Drawing maps is the national hobby of Israel." See *Borders* text by Stephanie Rachum, The Israel Museum Jerusalem, 1980; p.49.

7. For a revealing comment of this phenomenon, see "Image of the Arab" by Ygal Zalmona in *The Twenties in Israeli Art*, edited by M. Scheps, et al. The Tel Aviv Museum, Tel Aviv, 1982, pp. 35-37.

8. I received my first art lessons in Jerusalem at the hands of icon painter Khalil Halaby. The history of all the Palestinian artists of Halaby's generation has yet to be written.

9. *Men in the Sun* by Ghassan Kanafani. Translated by Hilary Kilpatrick, Heinemann London, 1978.

10. From the catalog of Boullata's one-man exhibition, Alif Gallery Washington, D.C., November 1983

11. For an analysis of the earliest Semitic allegories using imagery of the mother and the lover in relation to Zion, see "The Timeless Love for Zion" in *A Psychohistory of Zionism* by Jay Y. Gonen, New American Library, New York, 1975, pp. 3-25.

12. *Beit Dajan* a village east of Jaffa and southwest of al-Abbasiyyeh, was razed following the 1948 war; in its place, the Israeli town of Bait Dagan stands. Moshav Ma'asiah was built in the ruins of *Deiraban*, a village west of Jerusalem; *Immwas*, the Arabic name for the New Testament village of Emmaus, used to be west of Jerusalem and north of Latrun, it was razed following the 1967 war and its inhabitants were banished. *Yalo*, a village west of Jerusalem and east of *Immwas* was also destroyed; in its location stands an Israeli settlement carrying the same name. For further details see *The De-Arabization of Palestine/Israel: 1945-1977* edited by Bishara Muammar, Kandell-Hunt, Debuke, Iowa, 1984. See also *Hakela' Ve' Ha'ala (The Sling and the Club: Territories, Jews and Arabs)* by Meron Benvenisti; Keter, Jerusalem, 1988, particularly chapter 4 "Ki Mahu Shem?" (What's in a Name?) pp. 131-154.

13. Yehoshua, op. cit., p. 166

14. Berger, op. cit., pp. 84-86.

15. For a critical insight into the artistic tradition of Halevy and Ticho see "The Imaginary Orient" by Linda Nochlin, *Art in America*, May 1983, pp. 119-191.

    An Israeli edition of Roberts' original 3 volumes of lithographs and journals has been printed recently. Perpetuating Halevy's and Ticho's mythology, the Israeli editor attempts to authenticate Roberts' geographic sites in Palestine by illustrating his work with contemporary photographs referred to by either their Hebraic or Latin names but never by the place-names used by the indegeneous population. See *The Holy Land: 123 Coloured Facsimile Lithographs and the Journal from His Visit to the Holy Land*, by David Roberts, R.A. Tel Aviv, Terra Santa Arts, Lts., 1982. For further commentary, see my review in *Middle East Journal*, vol. 37, no. 3, 1983, p. 510.

    For an interpretation of Auguste Salzmann's photography of Palestine and the latent significance of its vacant scenes see "A photographer in Jerusalem, 1985: Auguste Salzmann and His Times" by Abigail Solomon-Godeau, *October* 18, Fall 1981, pp. 91-107. For Salzmann's more conscious *intention*, see "An Artist in Jerusalem: Auguste Salzmann," by Nissan N. Perez in *The Israel Museum Journal*, vol. 1 Spring 1982, pp. 19-50.

16. See "al-Rasm bi-l Ab'ad al-Thalatha" (Drawing in Three Dimensions), *Mawaqif* 8, Beirut, 1971, pp. 152-156.

17. Statement made during the occasion of his one-man exhibition at Alif Gallery, Washington, D.C., June-July 1985.

Works on Exhibit

ABED ABEDI
1. House Demolition, 1979
   Print, 19.6x24.8
2. Drawing for
   Ghassan Kanafani's *Men in the Sun*, 1979
   Gouache and monotype, 21.6x26
3. Lebanon 1982, 1982
   Gouache and monotype, 25.4x33

LARRY ABRAMSON
4. From "Black Squares," 1987
   Oil on paper, 13x13
5. From "Black Squares," 1987
   Oil on paper, 13x13
6. From "Black Squares," 1987
   Oil on paper, 13x13
7. From "Black Squares," 1987
   Oil on paper, 13x13

WALID ABU SHAKRA
8. *al-Minjara* II, 1982
   Dry point on copper, 18x21
9. *Mintarat al-Batten*, 1981
   Dry point on copper, 18x21
10. Fields on *al-Batten*
    with Cactus and Olive Tree, 1982
    Dry point on copper, 18x21
11. Roots of an Ancient Olive Tree, 1981
    Dry point on copper, 18x21

NABIL ANANI
12. Mother and Children, 1988
    Watercolor, ink, pencil, 25.9x18.9
13. Village Ornament, 1988
    Watercolor, ink, pencil, 29.5x22
14. Iman, 1988
    Watercolor, ink, pencil, 26.8x19.3

ASAD AZI
15. The Mother, 1988
    Oil on paper, 39.4x27.5
16. Self Portrait, 1988
    Oil on paper, 39.4x27.5
17. The Artist With His Mother, 1988
    Oil on paper, 39.4x27.5

SAMIRA BADRAN
18. Metamorphosis, 1987
    Acrylic on paper, 35.4x25.9
19. Untitled, 1987
    Acrylic on paper, 35x23.6
20. Untitled, 1987
    Acrylic on paper, 35x23.6
21. The Fan, 1987
    Acrylic on paper, 35x23.6

TAYSEER BARAKAT
22. Dream, 1987
    Pencil-monotype and watercolor, 18.5x23.6
23. Encounter, 1987
    Pencil-monotype and watercolor, 11.8x17.7
24. *Fallah* on Village Background, 1987
    Pencil-monotype and watercolor, 17.7x20

ARNON BEN-DAVID
25. Untitled I, 1988
    Oil on paper, 39.4x27.5
26. Untitled II, 1988
    Oil on paper, 39.4x27.5
27. Untitled III, 1988
    Oil on paper, 39.4x27.5

DEGANIT BEREST
28. Drowning Pyramids I,
    from "Loch Ness Investigations," 1986-88
    Gouache on paper, 30x40
29. Drowning Pyramids II,
    from "Loch Ness Investigations," 1986-88
    Gouache on paper, 30x40
30. Drowning Pyramids III,
    from "Loch Ness Investigations," 1986-88
    Gouache on paper, 30x40

JOSHUA BORKOVSKY
31. Painting, 1985
    Tempera on paper, 39.4x27.5
32. Painting, 1985
    Tempera on paper, 27.5x35.4
33. Painting, 1985
    Tempera on paper, 33x22.4

KAMAL BOULLATA
34. *Fi-l Bid' Kan-al-Kalima*, 1983
    ("In the beginning was The Word")
    St. John
    Silkscreen, 19.5x19
35. *La Ana Illa Ana*, 1983
    ("There is no 'I' but 'I' ") al-Hallaj
    Silkscreen, 16x24
36. *Allah, 1983*
    (God) Silkscreen, 19x19
37. *Ya Subhan al-Khaliq*, 1983
    (Glory be to the Creator)
    Silkscreen, 16.75x24.75

KOKI DOKTORI
38. Language I, 1988
    Oil on paper, 24.5x38.3
39. Language II, 1988
    Oil on paper, 24.5x38.3
40. Language III, 1988
    Oil on paper, 24.5x38.3
41. Language IV, 1988
    Oil on Paper, 24.5x38.3

TALEB DUWEIK
42. Still Life, 1985
Gouache on paper, 21.2x17.3
43. Mount of Olives, 1985
Gouache on paper, 27.5x19.8
44. Calligraphy, 1987
Gouache on paper, 18.5x13.8

RIMA FARAH
45. Black Tent, 1987
Aquatint and carborandum, 30x22
46. Open Tent, 1987
Aquatint and carborandum, 30x22
47. Shadow, 1987
Aquatint and carborandum, 12.5x10
48. Spring, 1987
Aquatint and carborandum, 12.5x10

TSIVI GEVA
49. *Kafiya I*, 1988
Lacquer and spray on paper, 48x48
50. *Kafiya II*, 1988
Lacquer and spray on paper, 48x48
51. *Kafiya III*, 1988
Lacquer and spray on paper, 48x48
52. *Kafiya IV*, 1988
Lacquer and spray on paper, 48x48

MICHAL GOLDMAN
53. Tel Aviv From the Roof, 1987
Acrylic on paper, 19.3x27.5
54. Tel Aviv From the Roof, 1987
Acrylic on paper, 27.5x19.7
55. Tel Aviv From the Roof, 1987
Acrylic on paper, 29x39.4

SARI KHOURY
56. Skylight, 1987
Charcoal, 19x26
57. Sail in Storm, 1987
Charcoal, 19x26
58. Sabre Dance, 1987
Charcoal, 19x26
59. White Bird, 1987
Charcoal, 19x26

GABI KLASMER
60. "Root,"1988
Oil and enamel on paper, 27.5x39.4
61. "Acavish," 1988
Oil and enamel on paper, 27.5x39.4
62. "1988," 1988
Oil and enamel on paper, 27.5x39.4

SULEIMAN MANSOUR
63. *Yalo*, 1988
Mixed media, 27.5x39.4
64. *Immwas*, 1988
Mixed media, 27.5x39.4
65. *Beit Dajan*, 1988
Mixed media, 26.8x35
66. *Deiraban*, 1988
Mixed media, 27.5x34.6

JOSHUA NEUSTEIN
67. Untitled, 1988
Acrylic on paper, 36x35
68. Retitled, 1988
Acrylic on paper, 36x36
69. Entitled, 1988
Acrylic on paper, 36x36
70. Loss of Title, 1988
Acrylic on paper, 36x36

DAVID REEB
71. Street Sweeper I, 1987
Acrylic on paper, 39.4x27.5
72. Street Sweeper II, 1988
Acrylic on paper, 39.4x27.5
73. Jeep, 1987
Acrylic on paper, 13.7x27.5
74. Soldiers and School Girls, 1987
Acrylic on paper, 13.7x27.5

TAMARA RIKMAN
75. Car in the Mountains, 1986
Etching, 17x26.2
76. Car in the Mountains, 1986
Etching, 17x26.2
77. Split Hills, 1988
Lithograph, 22x30
78. Split Hills, 1988
Lithograph, 19.8x26

VLADIMIR TAMARI
79. Mt. Erebus and Halley's Comet, 1984
Watercolor, gouache on paper, 28.5x19.5
80. Mozart's Magic Flute
Played in Ramallah Hills, 1986
Gouache and gold foil, 28.4x22.4
81. Volume of the Fertile and the Dry, 1986
Watercolor, gouache, 30.7x22
82. Tribute to Sesshu, 1987
Watercolor and gouache, 30x22.2

MICHA ULLMAN
83. Landscape, 1986
Crayon and wash on paper, 27.5x39.4
84. Landscape, 1987
Crayon and pencil on paper, 27.5x39.4

Abed
ABEDI

Drawing for Ghassan Kanafani's, *Men in the Sun*, 1979

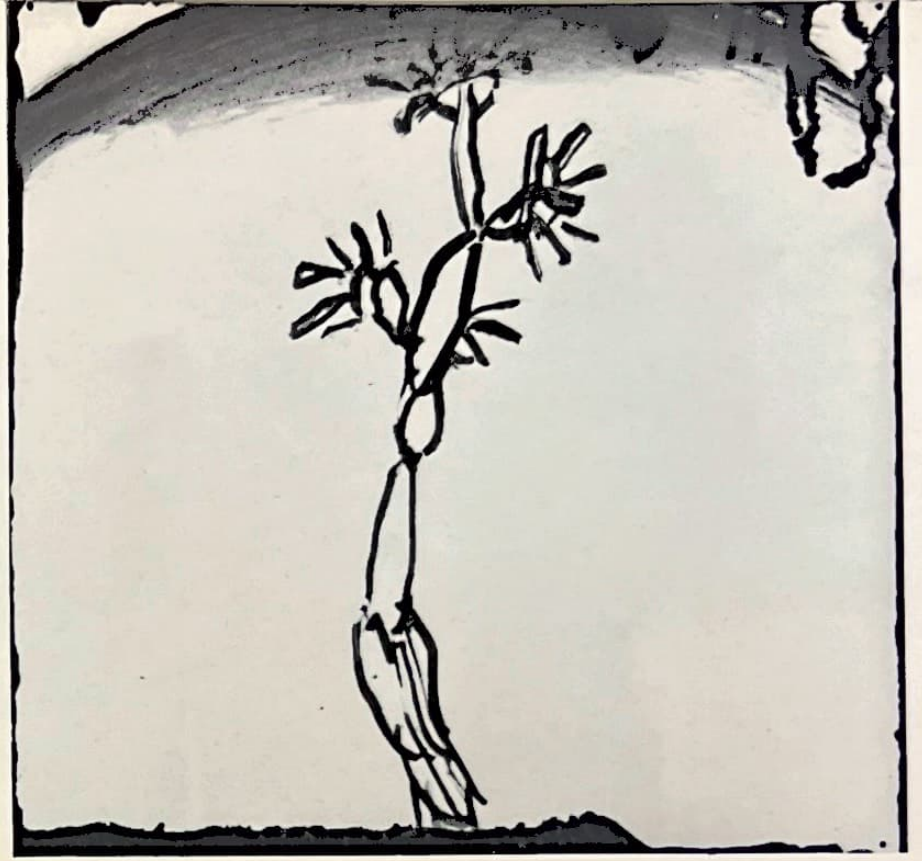
Born in 1942 in Haifa, Abedi studied art with Abraham Yaskil and Zvi Mairowitch in Haifa while working as a blacksmith and doing line drawings for the Arabic periodicals *al-Jadid* and *al-Ghad* Between 1964 and 1971, Abedi studied at the Academy of Fine Arts in Dresden, specializing in graphics and later in mural art.

Abedi has held one-person shows in Nazareth, Shafa 'Amr, and Haifa. He participated in group shows in Dresden and in the 1982 and 1985 Israeli-Palestinian collective shows held in Haifa, Nazareth, and Jerusalem. More recently his work appeared in a group show at the Haifa Museum of Modern Art.

Abedi's monumental art may be found at the Grand Hall of Culture in Dresden, the city halls of Nazareth and Shafa 'Amr, and St. Elias School in 'Ibillin in the Galilee, Between 1976 and 1978, Abedi and Israeli artist Gershon Knispel cooperated in executing the Land Day Memorial which today stands east of Acre, in Sakhneen.

Abedi lives and works in Haifa.

Larry ABRAMSON



From "Black Squares," 1987

Born in 1954 in Durbin, South Africa, Abramson settled in Israel in 1961. He studied at the Chelsea School of Art, London, in 1973 and 1974. Until 1985 he served as deputy director of the Jerusalem Print Workshop.

Abramson's first one-person show was held at the Sarah Levi Gallery, Tel Aviv, in 1977. He has participated in group shows that included one at the Utrecht Museum in 1979, the Sao Paulo Biennale in 1983, and the Venice Biennale in 1986. In 1985, he executed a mural painting at the Faculty of the Humanities, the Hebrew University, Jerusalem, and participated in the exhibition *Israeli and Palestinian Artists against the Occupation.*

In 1979 Abramson was awarded the Israel Museum's Beatrice S. Kolliner Prize for Young Artists.

Walid
ABU SHAKRA

Fields of *al-Batten* with Cactus and Olive Trees, 1982

Born in 1946 in Umm al-Fahm, Abu-Shakra studied art at the Avni School of Art in Tel Aviv from 1967 to 1971 and at the Central School of Art and Design in London from 1974 to 1976.

Abu Shakra's one-person shows include those in 1976 at Queens Elm Gallery, London; in 1977 at Gallery Kohler, Lagenfeld, Germany; in 1981 at Gallery Mapo, Tel Aviv; and in 1984 at the Work of Art Gallery, London.

Abu Shakra's group shows have included, in 1977, WPC San Francisco Museum of Modern Art; in 1981, the National Exhibition of Modern British Prints, Grundy Gallery, Blackpool, England; in 1983 and 1984, the Eighth and Ninth Independent Print Exhibitions, Kanagawa, Japan; in 1983 and 1985, the Ninth and Tenth International Miniature Print, New York; in 1983, the Cabo International Print Biennale, Rio de Janeiro, Brazil; in 1985, the Fourth International Exhibition of Small Graphic Forms 85, Lodz, Poland, and *Landscape and Nature: Contemporary Prints from the Collection of the Israel Museum*, Jerusalem.

A member of the Royal Society of British Artists, Abu Shakra has been participating in the Society's exhibitions at the Mall Galleries, London, since 1979.

Abu Shakra lives and works in London.

Nabil ANANI

Mother and Children, 1988

Born in 1943 in Halhul, Hebron District, Anani studied art at the College of Fine Arts in Alexandria, Egypt, from 1964 to 1969.

One-person shows of Anani's works were held in Jerusalem in 1972 and at Gallery 79 in Ramallah in 1980. Since 1975 Anani has participated in all the group shows of Palestinian artists held in Jerusalem, Ramallah, Nablus, Gaza, and Jericho, and he took part in the exhibtion at the Soviet Cultural Center in Amman.

Anani participated in the first show of Israeli and Palestinian artists held in Haifa, Nazareth, and Jerusalem in 1982, as well as in *Israeli and Palestinian Artists against the Occupation*, held in Jerusalem, Nazareth, and Tel Aviv in 1985.

Group exhibitions with Anani's work toured the United Kingdom in 1976, the United States in 1977, the Soviet Union and German Democratic Republic in 1979, and Norway in 1981.

Anani lives and works in the Jerusalem suburbs.

Asad
AZI

The Artist with his Mother, 1988

Born in 1955 in Shafa 'Amr in the Galilee, Azi studied painting at the University of Haifa, sculpture at the Academy of Fine Arts of Carrara, Italy, and art history at the University of Tel Aviv.

One-person shows of Azi's work were recently held at the Ramat Gan Museum for Israeli Art in Ramat Gan. Azi also participated in the first show of Israeli and Palestinian artists held in Haifa, Nazareth, and Jerusalem in 1982, as well as in the exhibition *Israeli and Palestinian Artists against the Occupation*, held in Jerusalem, Nazareth, and Tel Aviv in 1985. Azi's work has also been presented at the 1986 Venice Biennale and with the *Kega* group at the Israel Museum in Jerusalem in 1987.

Azi lives and works in Tel Aviv.

Samira
BADRAN

The Fan, 1987

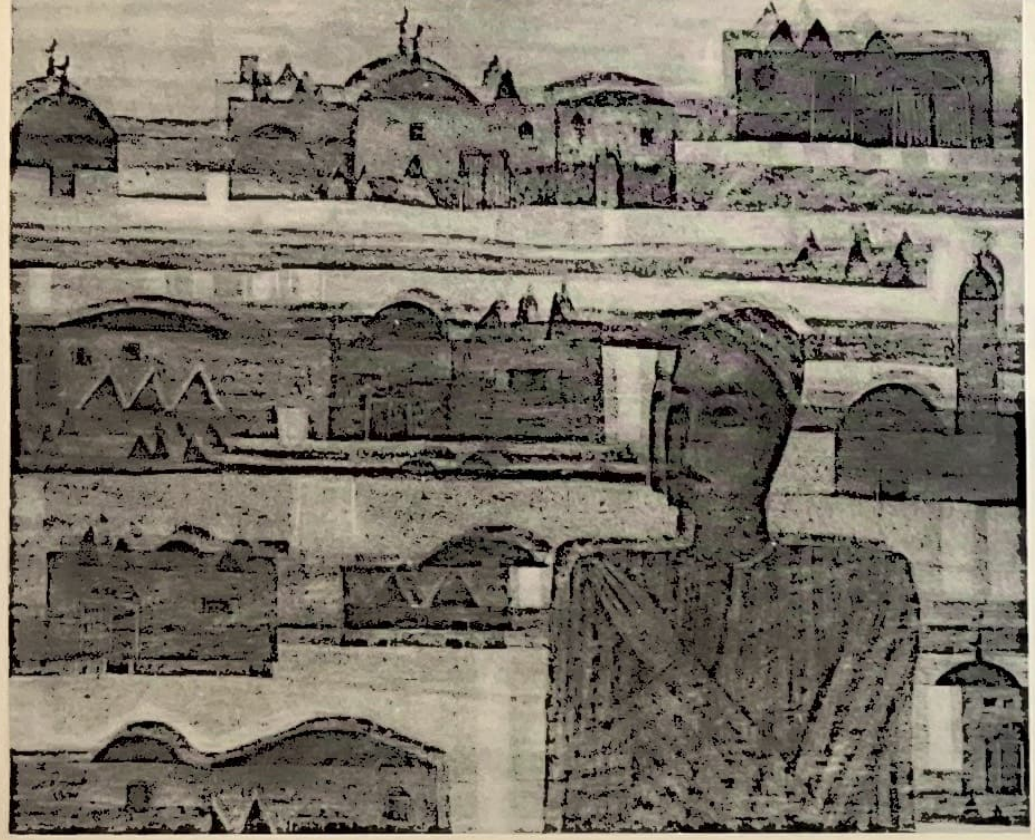
Born in 1954 in Tripoli, Libya, to parents who fled their home in Haifa after 1948, Badran studied at the College of Fine Arts in Cairo from 1971 to 1976, later (1978-1982) specializing in painting and etching at the Academy of Fine Arts in Florence.

Among recent one-person shows of Badran's work were those held in 1985 at the Royal Cultural Center in Amman and in 1987 at the Piscolabis Gallery in Barcelona and the British Council in Amman. Since 1976 Badran has participated in most of the group shows of Palestinian artists held in Jerusalem, Ramallah, Nablus, Gaza, and Jericho.

Among the group shows including Badran's work have been, in 1980, the *Arab Women Artists Exhibition* at Chelsea Library, London, and the First National Arab Women Artists Exhibition at the Museum of Modern Art, Baghdad; in 1981, the *Exhibition of the Young,* Gallery of Modern Art, Forete dei Marmi, Italy; in 1982, the Twenty-First Premi internacional de dibuix Joan Miro, Barcelona; in 1983, *Fifteen Young Painters,* Bagno a Ripoli Gallery, Florence, and *Space for Art,* Busto Arsizio Gallery, Milan; in 1986, an exhibition at the Salo del Tinell Gallery, Barcelona, and *Contemporary Art in Jordan,* Museum of Luxembourg, Paris; and in 1988 an exhibition at the Piscolabis Gallery, Barcelona.

Badran lives and works in Barcelona.

Tayseer BARAKAT

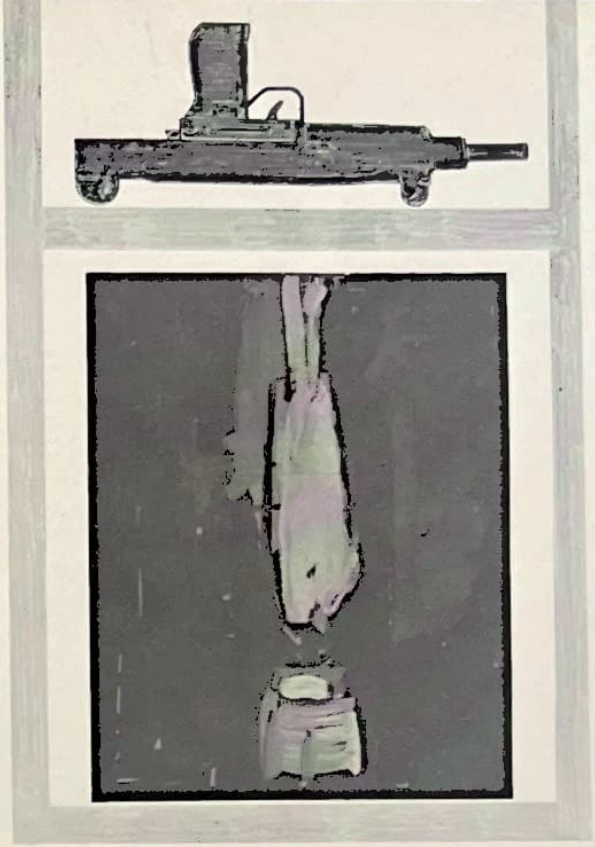


Fallah on Village Background, 1987

Born in 1959 in Jabaliya refugee camp in the Gaza Strip, Barakat studied art at the College of Fine Arts of Alexandria, Egypt, from 1978 to 1983. One-person shows of his works have been held in Deir Ghassaneh, Jerusalem, and Ramallah. Since 1983, Barakat has participated in all the major group exhibitions held in Jerusalem, Ramallah, Nablus, and Gaza. He also participated in a group show in Alexandria, Egypt. Barakat participated in the exhibition *Israeli and Palestinian Artists against the Occupation,* held in Jerusalem, Nazareth, and Tel Aviv in 1985.

Barakat lives in Jabaliya refugee camp and works in Ramallah.

Arnon
BEN-DAVID



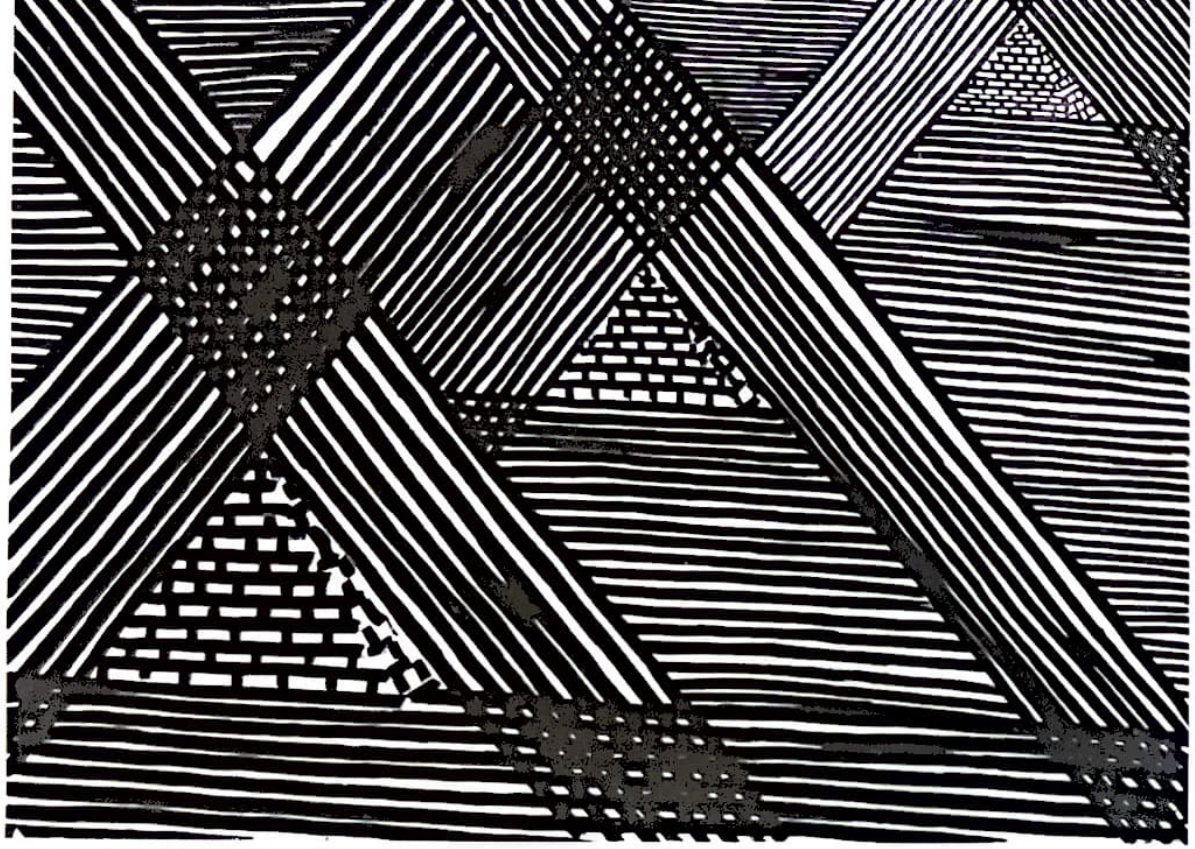
Untitled I, 1988

Born in 1950 in Tel Aviv, Ben-David studied at the Bezalel Academy, Jerusalem, from 1973 to 1977 and received the MFA from Hunter College, New York, in 1988.

Ben-David's 1988 exhibitions have included a one-person show at the Dvir Gallery, Tel Aviv, and the group show *Fresh Paint* at the Israel Museum, Jerusalem.

Ben-David lives and works in Tel Aviv.

Deganit
BEREST

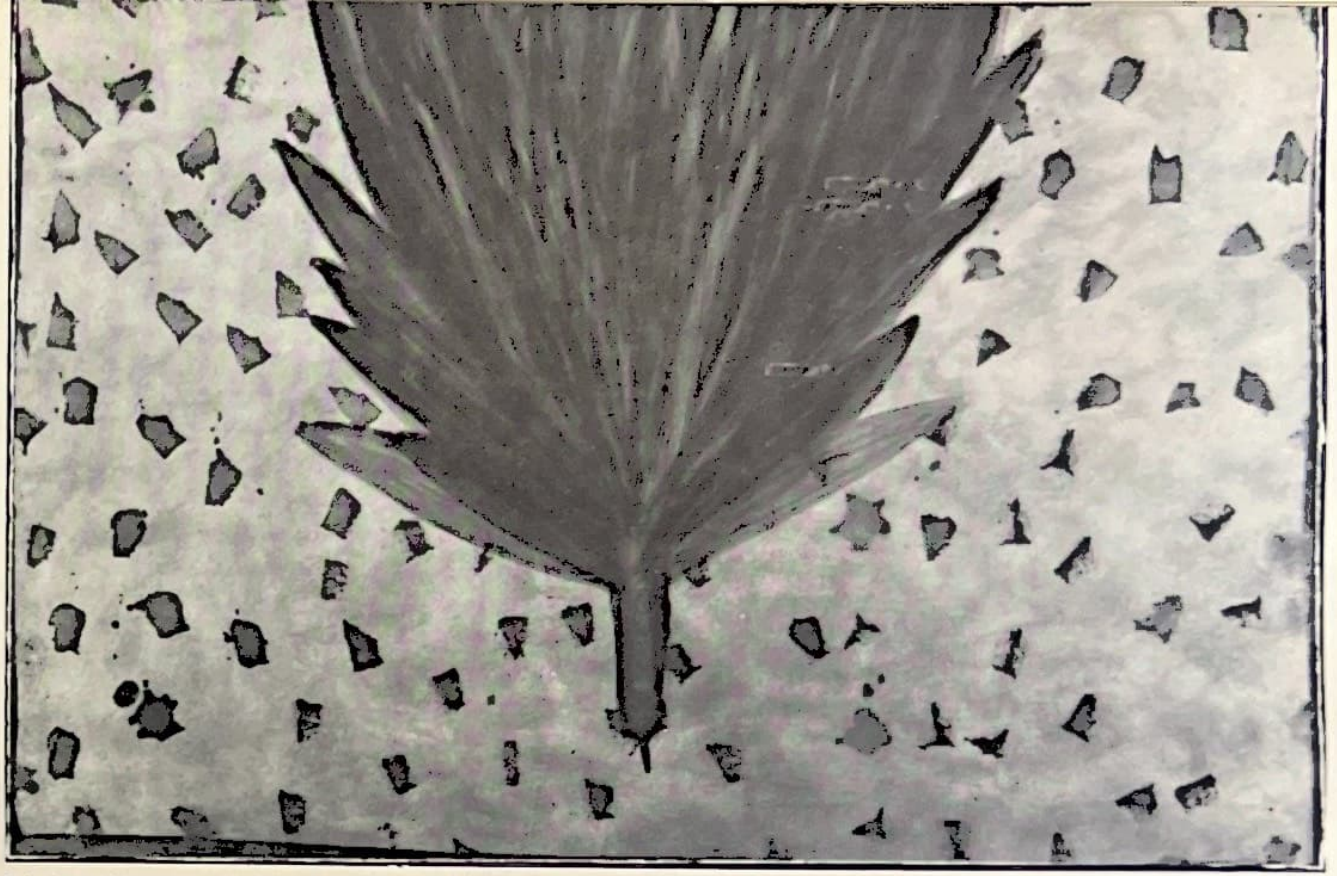


Drowning Pyramids I (from "Loch Ness Investigations"), 1986-88

Born in 1949 in Petah Tikva, Berest studied at the Bezalel Academy, Jerusalem, and Pratt Institute, New York. In 1987 she was awarded the Tel Aviv Museum-Israel Discount Bank Prize for Young Artists. Her one-person exhibitions include *The Discussion (1978-1982)* at the Julie M. Gallery, Tel Aviv, in 1983, and *Loch Ness Investigations (Work in Progress)* at the Bezalel Academy Art Gallery, Jerusalem, in 1987. Berest participated in the Basel Art Fair in 1988.

Berest lives and works in Tel Aviv.

Joshua
BORKOVSKY



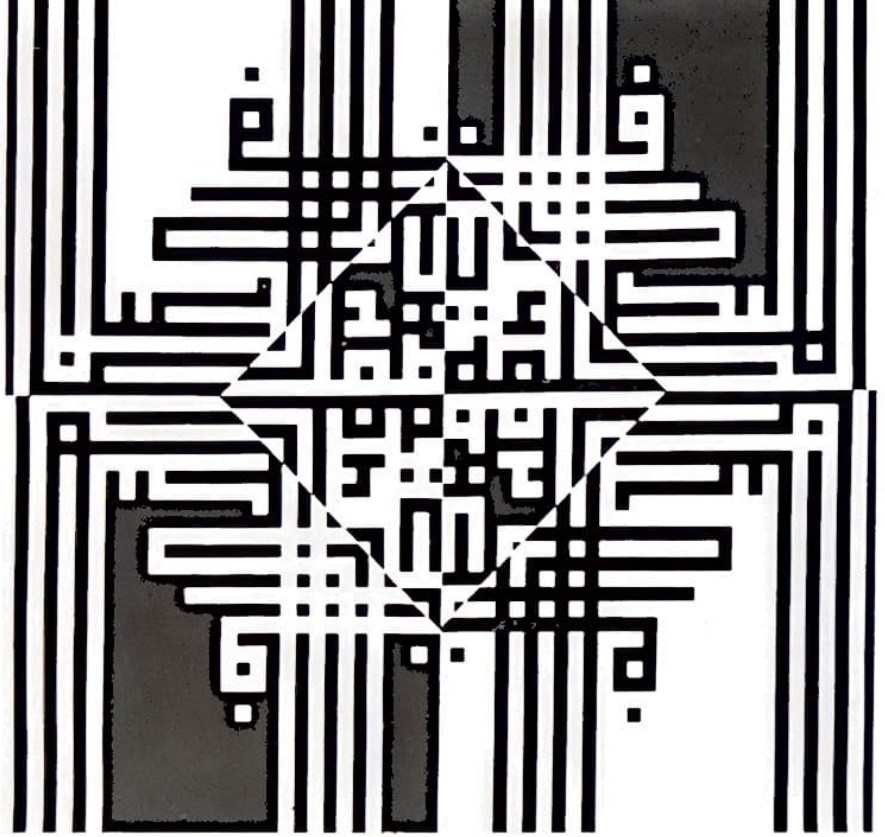
Painting, 1985

Born in 1952 in Rishon Le' Zion, Borkovsky studied at the Bezalel Academy, Jerusalem, from 1973 to 1976 and at Hunter College, New York, in 1980 and 1981.

The Israel Museum, Jerusalem, held a one-person show of Borkovsky's work in 1987. Group exhibitions Borkovsky participated in include the Paris Biennale for Young Artists in 1982 and the Venice Biennale in 1986.

Borkovsky lives and works in Jerusalem.

Kamal
BOULLATA



Fi-l Bid' Kan-al-Kalima, 1983 ("In the beginning was The Word") St. John

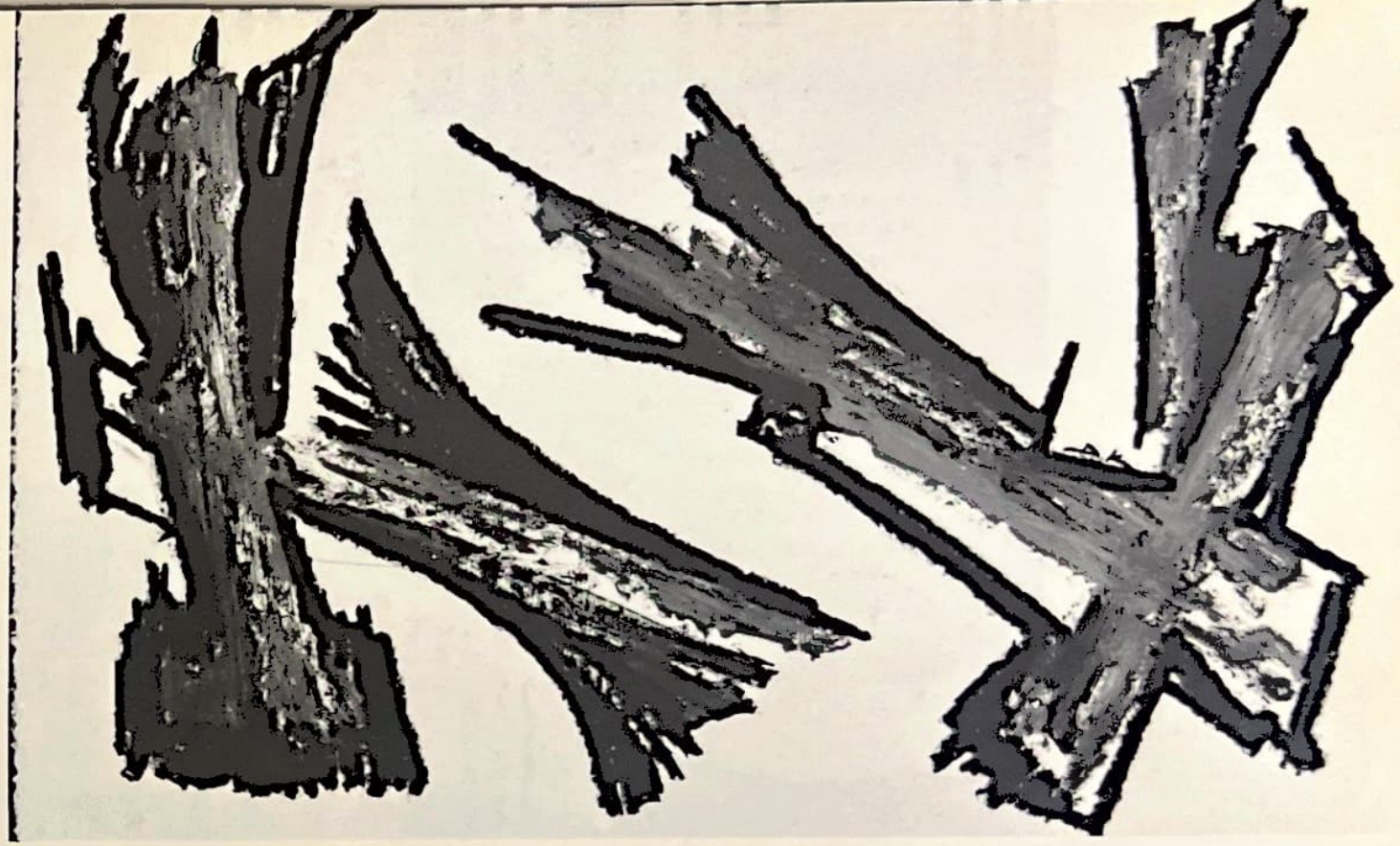
Born in 1942 in Jerusalem, Boullata studied art at the Academy of Rome and at the Corcoran Art Museum School, Washington, D.C.

Boullata's one-person shows have included those in 1983 at the National Museum of Natural History, Washington, D.C., at Arti et Amicitae, Amsterdam, and at the Alif Gallery, Washington, D.C.; in 1984 at the National Museum of Jordan, Amman, and the National Council Gallery, Kuwait; in 1987 at the Maison de la Culture, Montreal, and in 1988 at the Indiana University Art Gallery, Bloomington.

Among the group shows in which Boullata has participated were those in 1962 at the Palazzo del Esposizione, Rome; in 1968 at Gallery One, Beirut; in 1970 at the Protech-Rivkin Gallery, Washington, D.C.; in 1978 at the Museum of Modern Art, Baghdad; in 1979 at the National Museum of Asian Arts, Moscow, and at Dar Lasram Gallery, Tunis; in 1980 at the Museum of Modern Art, Tehran, and the Galerie L'Atelier, Rabat; in 1981 at the Kunstnernes Hus, Oslo; in 1982 at the Metropolitan Museum, Tokyo; and in 1985 at the Rasa Gallery, Utrecht, and the Graffiti Gallery, London.

Publications he edited include *Women of the Fertile Crescent: An Anthology of Modern Poetry by Arab Women* (1978), *The World of Rashid Hussein: A Palestinian Poet in Exile* (1979), *Mahmoud Darwish: Stranger in a Distant City* (1981), *And Not Surrender: American Poets on Lebanon* (1982). Boullata lives and works in Washington, D.C.

Koki
DOKTORI



Language I, 1988

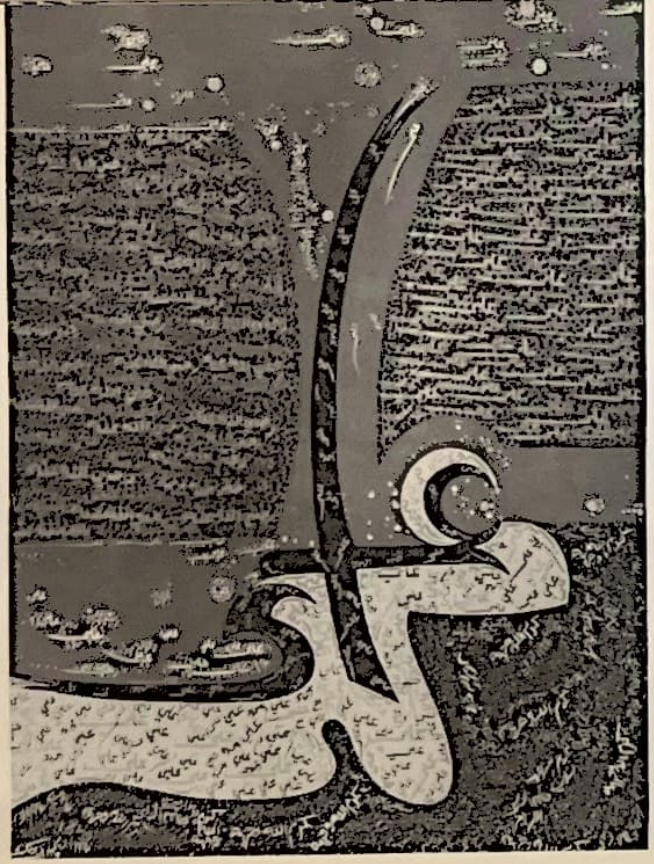
Born in 1941 in Baghdad, Iraq, Doktori settled in Israel in 1949. He studied at the Avni School of Art in Tel Aviv from 1966 to 1969 and at the Brooklyn Museum of Art School from 1970 to 1973.

Doktori has held one-person exhibitions at, among others, the Warren Benedict Gallery, New York, in 1972, 1973, and 1974; the Bertha Urdang Gallery, New York, in 1975 and 1977; C. W. Post College, New York, in 1978; the Loyse Oppenheim Gallery, Geneva, in 1979; the Sara Levy Gallery, Tel Aviv, in 1980 and 1982; Gallery Gimmel, Jerusalem, in 1981, 1982, and 1985; the Paula Allen Gallery, New York, in 1985; and the Sarah Rentchler Gallery, New York, in 1986.

Doktori has participated in group exhibitions that include those at the Brooklyn Museum, New York, in 1972; the Hal Bromm Gallery, New York, in 1978 and 1979; the Ben Shahn Gallery in New Jersey in 1980; Tel Aviv Museum and P.S.1., New York, in 1981; the Israel Museum, Jerusalem, in 1982; Artists Space, New York, in 1983; the Avenue B Gallery, New York, A.R.E.A., New York, in 1984; the Avenue B Gallery, New York, in 1985; and the Jewish Museum, New York, in 1987.

Doktori lives and works in New York.

Taleb
DUWEIK

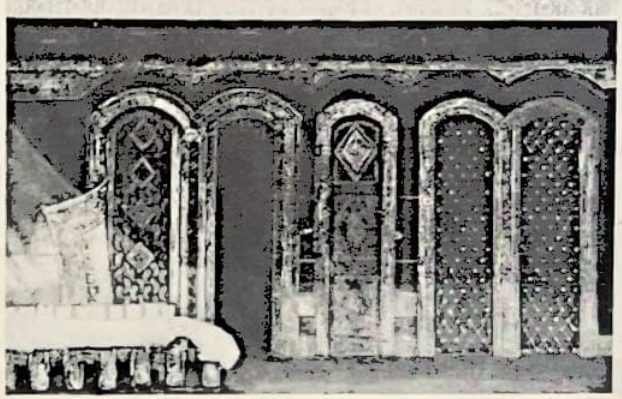


Calligraphy, 1987

Born in 1952 in Jerusalem, Duweik studied art and design at Hilwan University, Cairo, from 1973 to 1977. He held a one-person exhibition in Cairo in 1977. Since 1980, Duweik has participated in all the major group exhibitions of Palestinian artists held in Jerusalem, Ramallah, Nablus, and Gaza. Duweik has also participated in Palestinian group exhibitions in Amman.

Duweik lives and works in Abu Dis, outside Jerusalem.

Rima
FARAH



Born in 1955 in Amman, Farah studied art and printmaking at the Eastbourne and Cambridge Schools of Art in Britain. Since 1978, she has been closely collaborating on printmaking with English artist Kevin Jackson.

One-person exhibitions of Farah's prints have been held in 1984 at Graffiti Gallery, London; in 1985 at the Arab Heritage Gallery, al-Khobar, Saudi Arabia; in 1986 at the Intercontinental Gallery, Amman, and the Van Wagner Gallery, Ankara, Turkey; and in 1987 at Harrods Gallery, London, and the Sultan Gallery, Kuwait.

Farah lives and works in London.

Tsivi
GEVA

Kafiya III, 1988

Born in 1951 in Kibbutz Ein Shemer, Geva studied at the State Art Teachers' College in Ramat-Hasharon. From 1985 to 1987 he worked in New York.

Geva has held one-person shows at ICA in Boston in 1987 and the Tel Aviv Museum in 1988. He has participated in numerous group shows, including, in 1988, the Basel Art Fair, *Fresh Paint* at the Tel Aviv Museum, and *Palestinian and Israeli Artists*, El-Hakawati Theater, Jerusalem. In 1985 Geva participated in the exhibition *Israeli and Palestinian Artists against the Occupation*. Last August, he was one among 8 Israeli artists who participated in the show of works dedicated to the memory of Uprising victims.

A member of Kibbutz Ein-Shemer, Geva lives and works in Tel Aviv.

Michal
GOLDMAN

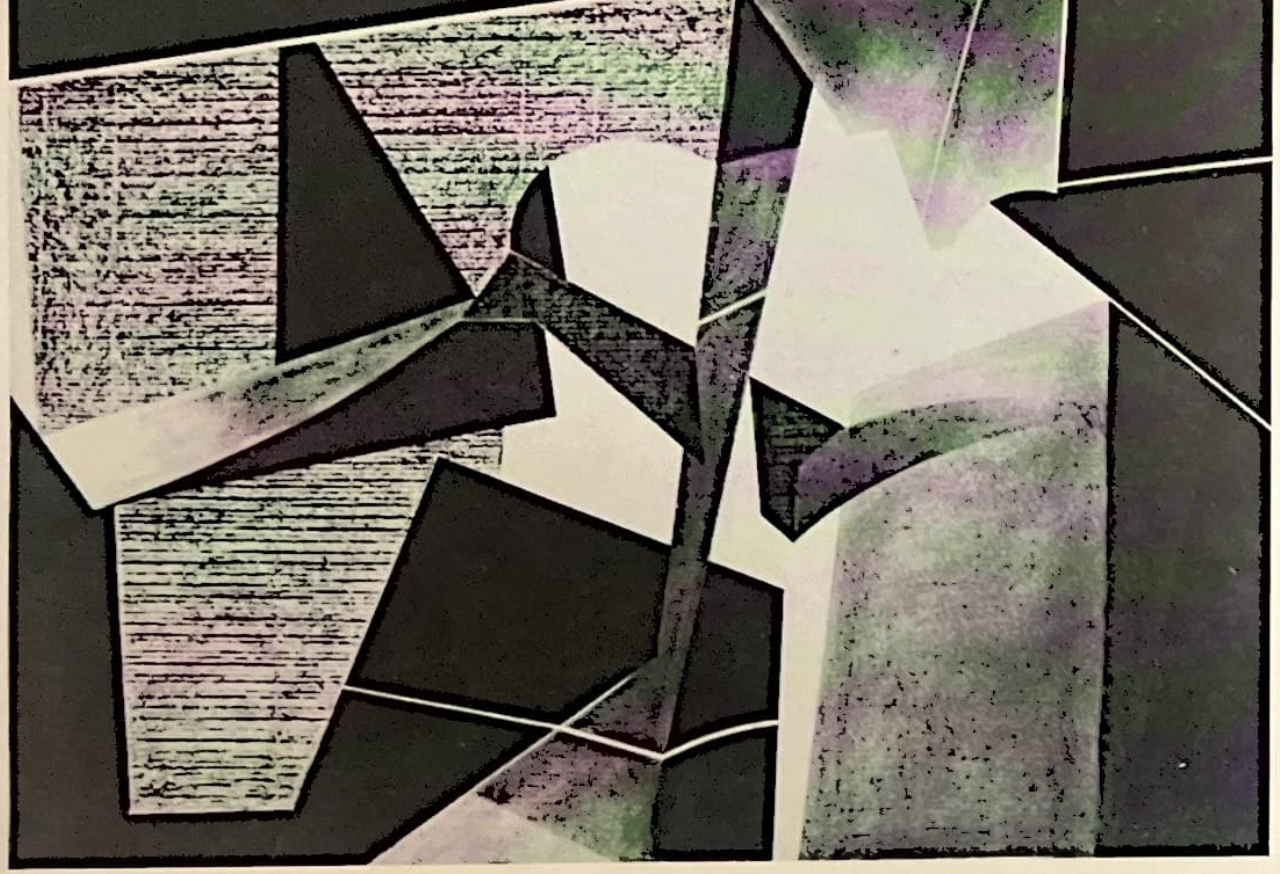
Tel Aviv from the Roof, 1987

Born in 1955 in Tel Aviv, Goldman studied at the Bezalel Academy, Jerusalem, from 1975 to 1979.

Goldman held one-person shows at the Gordon Gallery, Tel Aviv, in 1984 and 1985 and has participated in the joint exhibition *Israeli and Palestinian Artists against the Occupation* which opened up in Tel Aviv in 1985 then travelled to Nazareth, Rameh Jerusalem and Haifa.

Goldman lives and works in Tel Aviv.

Sari
KHOURY



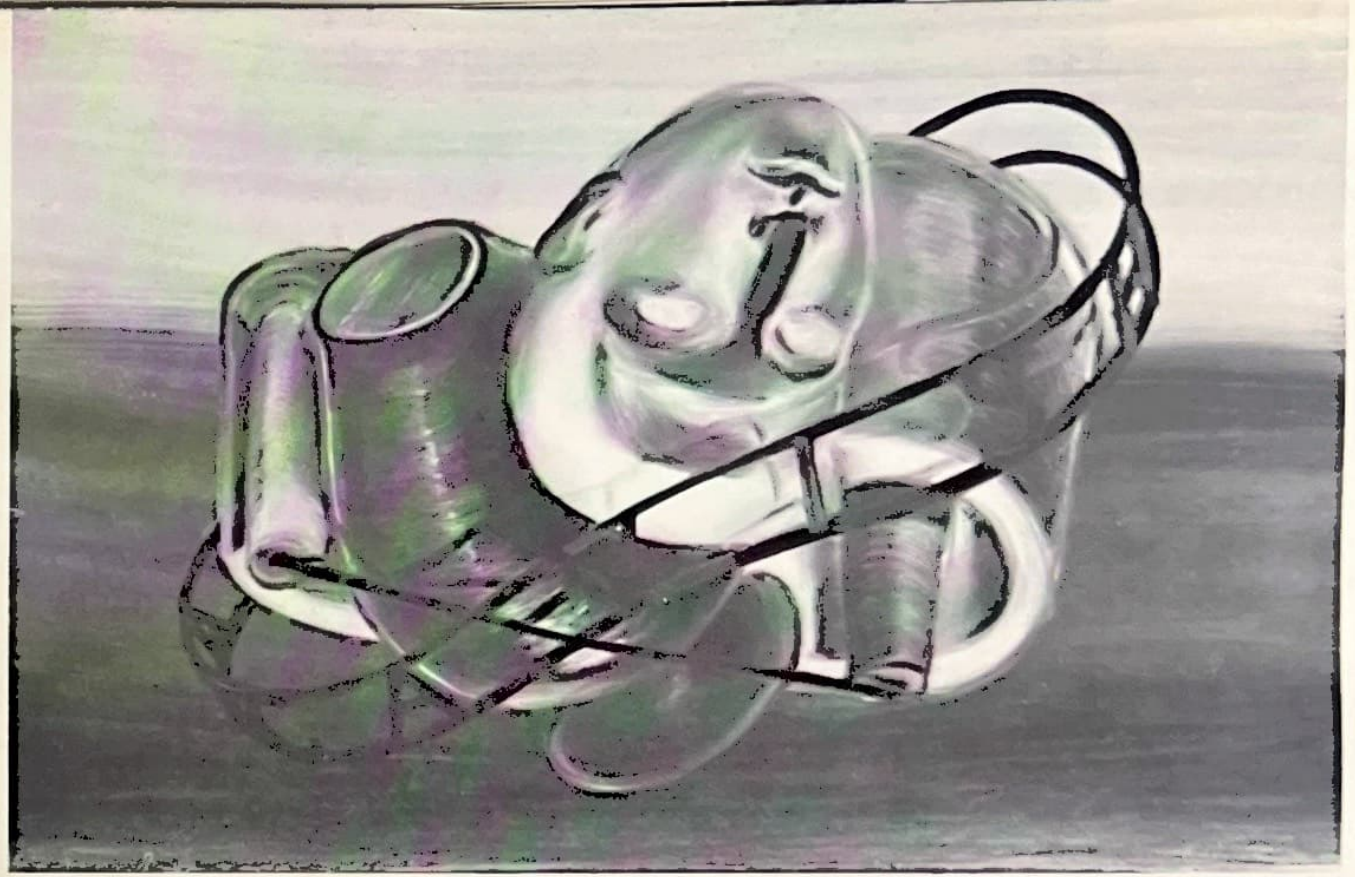
White Bird, 1988

Born in 1941 in Jerusalem, Khoury emigrated with his family to the United States a decade after the family home was lost in the 1948 war. He studied art at Ohio Wesleyan University from 1959 to 1965 and the Cranbrook Academy of Art from 1963 to 1965.

Khoury's one-person exhibitions include those held in 1966 at Berea College Art Gallery, Berea, Kentucky; in 1967 at Western College Art Gallery, Oxford, Ohio; in 1969 at Wayne State University, Detroit; in 1975 at Central Michigan University, Mt. Pleasant; in 1979 at Hope College, Holland, Michigan; in 1981 at Ohio Wesleyan University, Delaware, Ohio; in 1982 at Midland Center for the Arts, Midland, Michigan; and in 1985 at the Alif Gallery, Washington, D.C.

Khoury's work has been shown in the Detroit Institute of Art, the Dayton Art Institute, Cranbrook Academy, the Grand Rapids Museum, the Flint Institute of Art, the Saginaw Museum, the Yiyagi Art Museum, and the Metropolitan Museum of Tokyo. At present, Khoury is a professor at Central Michigan University, where he has taught painting, drawing, and graphic design since 1967.

Gabi
KLASMER



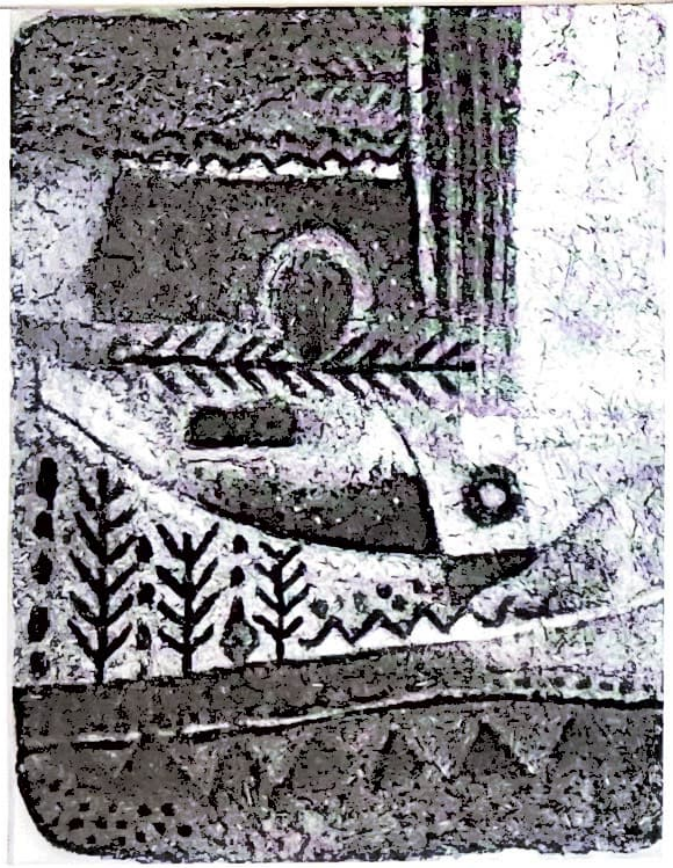
'Acavish,' 1988

Born in 1950 in Jerusalem, Klasmer studied at the Bezalel Academy. He has held one-person exhibitions at Gallery Gimmel, Jerusalem, in 1982; at the Tel Aviv Museum and the Israel Museum, Jerusalem, in 1983; at the X+ Gallery, Brussels, in 1984 and 1985; and at Aika Gallery, the Artists Studios, Jerusalem, in 1988.

Klasmer's group shows have included, in 1975, *Objects* at the Julie M. Gallery, Tel Aviv; in 1984, *Two Years: Qualities Accumulated*, at the Tel Aviv Museum; in 1986, *Israel Art* at the City Museum, Madrid, the Venice Biennale, and a show at the Fisher Gallery, University of Southern California. In 1985 Klasmer participated in the exhibition *Israeli and Palestinian Artists against the Occupation*. A one-man show of his works entitled *Pales-tin* was opened in Tel Aviv last September.

Klasmer lives and works in Jerusalem.

Suleiman MANSOUR



Beit Dajan, 1988

Born in 1947 in Bir Zeit, Mansour studied art at the Bezalel Academy in Jerusalem from 1967 to 1970.

One-person shows of Mansour's work were held in 1979 and 1981 at Gallery 79 in Ramallah. Since 1975, Mansour has participated in all the group shows of Palestinian artists held in Jerusalem, Ramallah, Nablus, Gaza, and Jericho, and in 1976 he particiated in the show at the Soviet Cultural Center in Amman. Mansour also participated in the first show of Israeli and Palestinian artists held in Haifa, Nazareth, and Jerusalem in 1982, as well as in the exhibition *Israeli and Palestinian Artists against the Occupation* in 1985.

Group exhibitions with Mansour's work have toured Britian in 1976, the United States in 1977, the Soviet Union and the German Democratic Republic in 1979, and Norway in 1981.

Mansour lives and works in Jerusalem.

Joshua
NEUSTEIN

Loss of Title, 1988

"2 states, 3 nations, 4 dreams, 5 nightmares." Joshua Neustein Born in 1940 in Danzig, Poland, Neustein lived in the USSR, Poland, Germany, Austria, and the USA. He studied at Yeshiva University, the Art Students League, City College in New York, and at Pratt Institute in Brooklyn. In 1964 he moved to Israel where he studied with Arie Roch and Zvi Mairowich.

Neustein, one-man shows include those in 1969 *Hay Bales & Hay Bindings* at Tel Aviv Museum; in 1970 *Jerusalem River Project* at the Israel Museum; in 1971 *Barrier Piece* at the Israel Museum; in 1972 at the Yvon Lambert Gallery, Paris; in 1974 at Bertha Urdang Gallery, New York; in 1977 *Ten Years of Neustein's Work* at the Tel Aviv Museum & Gallery Birch, Copenhagen; in 1978 *Territorial Imperative* at the Mary Boone Gallery, New York; Carnegie Mellon University Museum, Pittsburgh, Pennsylvania; also exhibited in Krusa, Denmark (1977) and in the Golan Heights on Syrian cease fire line (1976); in 1979 at the Givon Gallery, Tel Aviv; in 1980 *Where are the Miami Indians?* Public installation, Dayton, Ohio; in 1981 *Three Forms of Oxidation*, Tel Hai Upper Galilee; in 1983 at the Herbert F. John Museum, Ithaca, New York; *Drawings* at the Givon Gallery, Tel Aviv; and in 1987 in Exit Art, New York.

Recent group shows include those at the Palais des Beaux Arts, Paris, in 1984 and the Koninklijk Museum, Antwerp, as well as *Personal Vision* at the Jewish Museum, New York, in 1985 and *The Disciplined Spirit* and *Immigrants & Refugees, Heroes or Villains* at Exit Art in 1986 and 1987, respectively. Neustein lives and works in Jerusalem and New York.

David
REEB

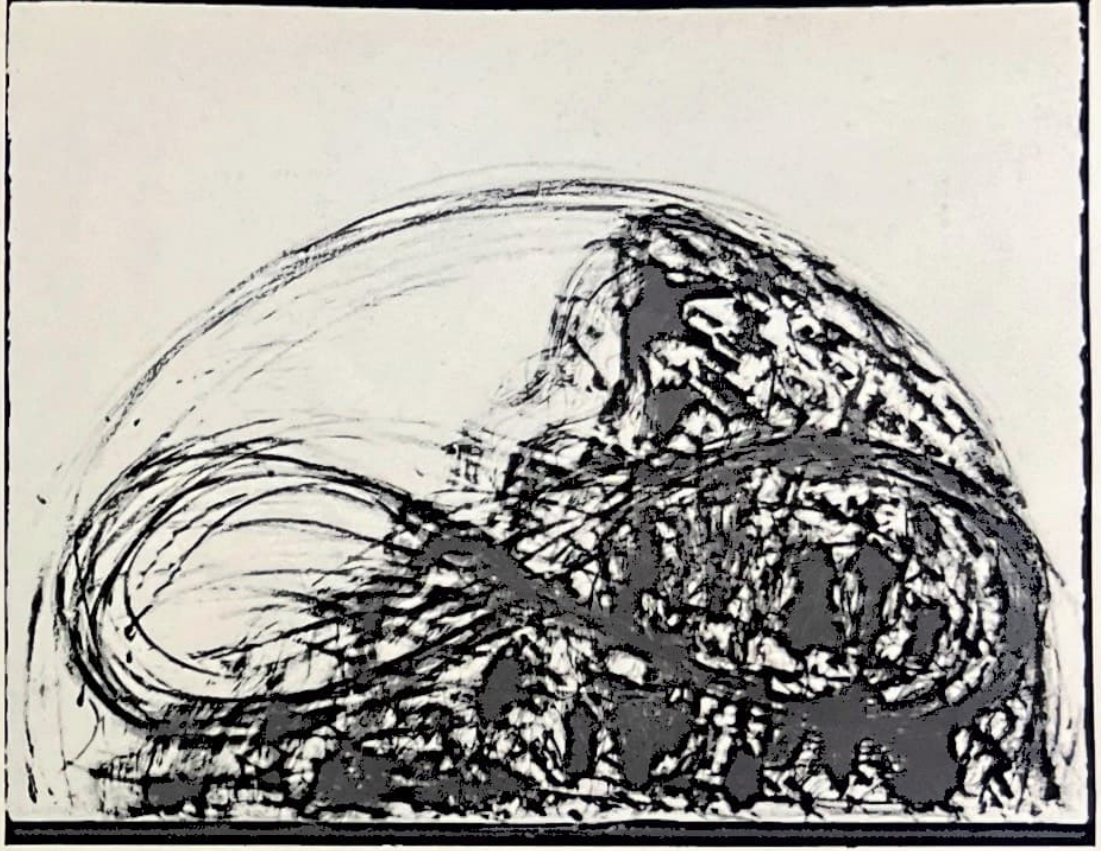
Soldiers and School Girls, 1987

Born in 1952 in Tel Aviv, Reeb studied at the Bezalel Academy, Jerusalem, from 1976 through 1979. In 1983 he held a one-person exhibition at the Tel Aviv Museum and was awarded the Museum's O'Hana Prize for Young Artists.

Reeb's work has appeared regularly in one-person and group shows at the Dvir Gallery, Tel Aviv. Other group shows include *Two Years: Qualities Accumulated* at the Tel Aviv Museum, Helena Rubinstein Pavilion, in 1984; exhibitions of the "Rega" group at the Sara Gilat Gallery, Jerusalem, and Rega Gallery, Tel Aviv, in 1986; a show at the Israel Museum, Jerusalem, in 1987; and *Fresh Paint* at the Tel Aviv Museum in 1988.

Reeb participated in exhibitions of Palestinian and Israeli artists in Jerusalem, Haifa, and Tel Aviv in 1981; Jerusalem, Haifa, Tel Aviv, and Nazareth in 1983; and Jerusalem in 1988. He was one of the initiators of the 1985 exhibition *Israeli and Palestinian Artists against the Occupation.* Reeb lives and works in Tel Aviv.

Tamara
RIKMAN



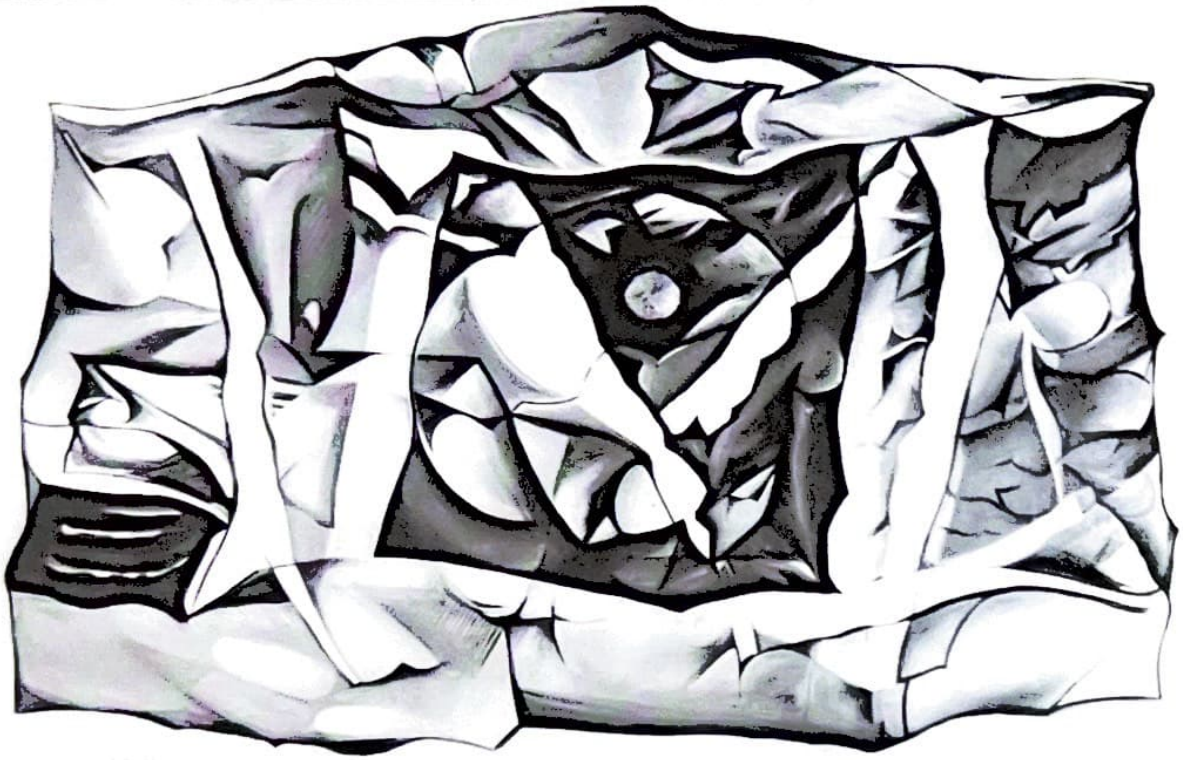
Split Hills, 1988

Born in 1934 in Tel Aviv, Rikman studied at the Art Students League, New York, in 1954 and 1955; in Boston; and in Paris. She was guest artist at Stanford University in California, in 1979-80.

Rikman was awarded the Jerusalem Prize for Sculpture in 1975 and the Israel Museum Discount Bank Prize in 1985. Among her one-person shows have been those at the Ein Harod Museum of Art, Israel, in 1969; the University Gallery, Dublin, in 1985; and the Israel Museum, Jerusalem, in 1987. Her group shows include those at the Massachusetts Institute of Technology, Cambridge, Massachusetts, in 1972; at Trinity College, Oxford, in 1976; and at the Israel Pavilion at the Basel Art Fair in 1981. In 1985 Rikman participated in the exhibition *Israeli and Palestinian Artists against the Occupation*.

Rikman lives and works in Jerusalem.

Vladimir
TAMARI



Mozart's Magic Flute Played in Ramallah Hills, 1986

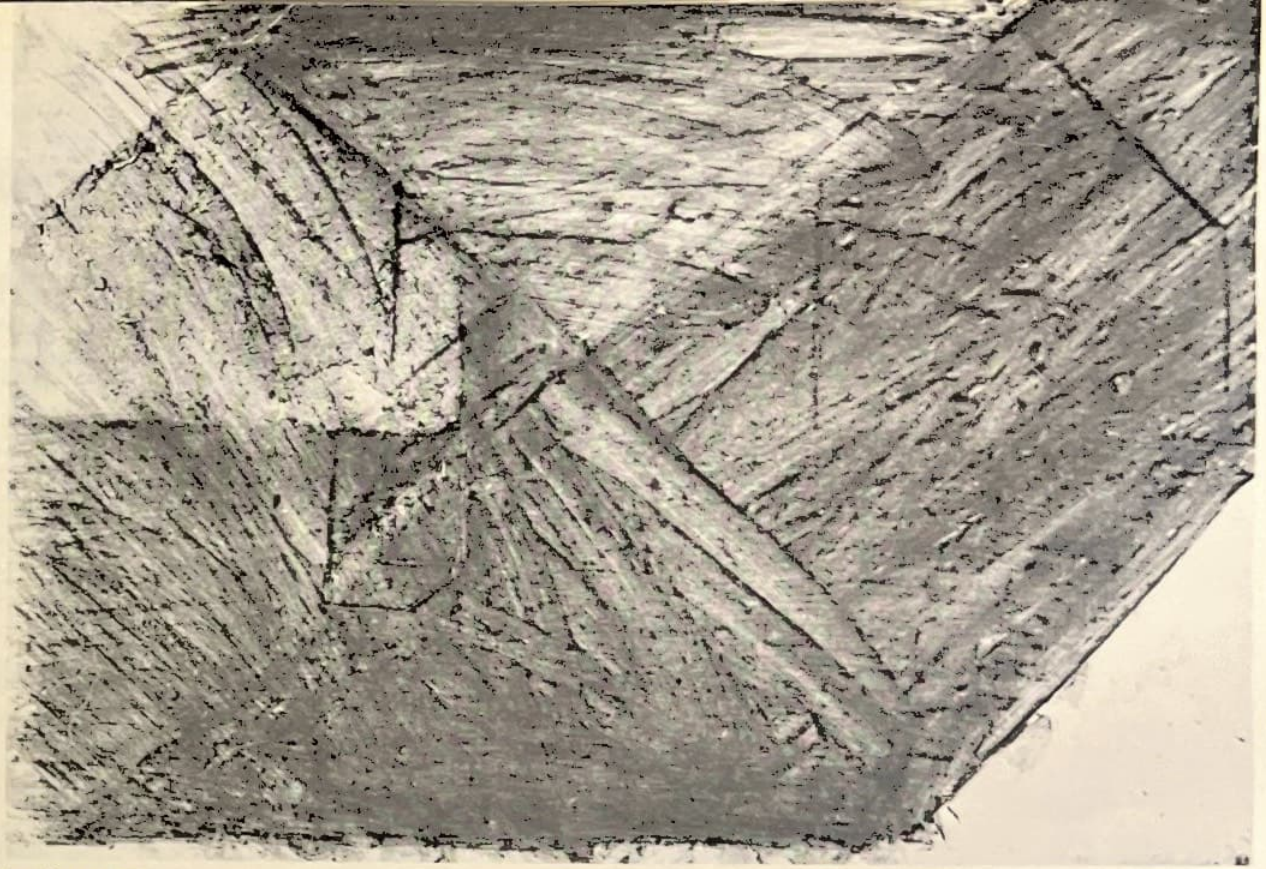
Born in 1942 in Jerusalem, Tamari studied physics and art at the American University of Beirut and later continued his studies in painting at St. Martin's School of Art in London.

One-person exhibitions of Tamari's works have been held in 1966 at Pendle Hill Center, Wallingford, Pensylvania; in 1978 at the Westbeth Gallery, Nagoya; and in 1982 at the Osaka "Y" Gallery, Osaka, and at Niki Gallery, Tokyo.

Tamari has participated in collective exhibitions including, in 1978 and 1979, the EMBA Exhibitions, Kobe; in 1979, a show held at the National Museum of Asian Arts, Moscow; in 1980, shows at the Metropolitan Museum, Tokyo, at the Exhibition of Japanese Art, Bangkok, and at the Museum of Fun, Tokyo; in 1978 through 1982, the Japanese Afro-Asian Latin-American Artists Association Exhibitions in Tokyo, Nagoya, Tochigi, and Sendai; in 1982, a show at the Kunstnernes Hus, Oslo; in 1985, *Israeli and Palestinian Artists against the Occupation*, Jerusalem, and *Imagining Antarctica*, Vienna.

A prolific inventor, Tamari holds several patents for inventions in optics and three-dimensional drawing in Japan, the United Kingdom, and the United States. His writings on the subject have appeared in *Leonardo* and in *Optoelectronics*, among other periodicals. Tamari lives and works in Tokyo.

Micha ULLMAN



Landscape, 1986

Born in 1939 in Tel Aviv, Ullman studied at the Bezalel Academy, Jerusalem, from 1960 through 1964, and at the Central School for Arts and Crafts, London, in 1965. In 1972 he was awarded the Kolliner Prize and in 1980 the Sandberg Prize for Israeli Art, both at the Israel Museum. He held a one-person exhibition at the Tel Aviv Museum in 1981.

Ullman participated in the Paris Biennale of Young Artists in 1970; the Sao Paulo Biennale in 1973; the Venice Biennale in 1980; *Documenta*, Cassel, in 1987; and *Skulptursein* at the Staedtische Kunsthalle, Dusseldorf, in 1986 and 1987. In 1985 he participated in the exhibition *Israeli and Palestinian Artists against the Occupation*.

Ullman lives and works in Ramat Hasharon and teaches at Haifa Univeirsity and the Technion.

הסכם שלום ישראל – פלסטין

אנו החתומים מטה, סופרים, אמנים ואקדמאים יהודים וערבים במדינת ישראל ופלסטינים בשטחים הכבושים, נותנים את ידינו ומאמצים את הסכם השלום שעקרונותיו מובאים בזה בין מדינת ישראל ובין מדינת פלסטין שתקום.

העקרונות להסכם שלום ישראל - פלסטין הם כדלקמן:

1. הקמת מדינה פלסטינית ריבונית ועצמאית בכל השטחים הכבושים על ידי ישראל מאז מלחמת 1967 בגדה המערבית וברצועת עזה.

2. מדינה פלסטינית ריבונית זו מכירה בזכותה של מדינת ישראל לחיות בשלום ובבטחון בגבולות שלפני 5 ביוני 1967. במקביל, מכירה מדינת ישראל בזכותה של מדינת פלסטין לחיות בשלום ובבטחון בגבולותיה שלה.

3. שתי המדינות הריבוניות, ישראל ופלסטין, תחתומנה ביניהן על הסכם שלום וכן על חוזה אי התקפה הדדי. ערבויות בינלאומיות נאותות תידרשנה כדי להבטיח את ריבונותן ושלומן של שתי המדינות בגבולותיהן המוכרים.

4. ירושלים מפורזת ובעלת גבולות פתוחים, בה יחיו בני שני העמים, זה בצד זה, באין מחריד, היא בירתה של מדינת ישראל וגם בירתה של המדינה הפלסטינית הריבונית.

5. יימצא פתרון צודק לבעיית הפליטים הפלסטיניים במיסגרת הסכם השלום.

6. כל הליכי הקמתה של המדינה הפלסטינית עד להקמתה בעליל יערכו תחת פיקוח בינלאומי.

אנו קוראים בזה לממשלת ישראל לפתוח לאלתר בשיחות עם האירגון לשחרור פלסטין במגמה לממש את הסכם השלום המוצע במסגרת ועידה בינלאומית או כל מסגרת אחרת שתתקבל על דעת הצדדים הנוגעים בדבר. עם תחילת השיחות מתחייבים כל הצדדים לחדול מכל מעשי אלימות זה כנגד זה.

ועד היוצרים הישראלים והפלסטינים (סופרים, אמנים ואקדמאים)

נגד כיבוש, למען שלום וחופש היצירה

إتّفاق السّلام بين إسرائيل وفلسطين

نحنُ الموقّعونَ أدناه، كُتّاباً وفنّانين وأكاديميّين، يهودًا وعربًا، في دولة إسرائيل، وفلسطينيّين في المناطق المحتلة، ندعم وننتبنى اتفاق السّلام بين دولة إسرائيل ودولة فلسطين العتيدة.

مبادئ اتفاق السّلام بين إسرائيل وفلسطين هي كما يلي:

١- إقامة دولة فلسطينيّة مستقلة ذات سيادة، في جميع المناطق التي احتلتها إسرائيل منذ حرب ١٩٦٧، في الضفة الغربيّة وقطاع غزة.

٢- تعترفُ هذه الدّولة الفلسطينيّة ذات السّيادة بحقّ دولة إسرائيل في العيش بسلام وأمن ضمن حدود ما قبل ٥ حزيران ١٩٦٧. وبالمقابل، تعترف إسرائيل بحق الدّولة الفلسطينيّة في العيش بسلام وأمنٍ في حدودها هي.

٣- الدّولتان المستقلتان - إسرائيل وفلسطين - توقّعان بينهما على اتفاق سلام، وكذلك على اتفاق عدم اعتداء متبادل. وستكون هناك حاجة لضمانات دوليّة ملائمة لتأمين سيادة الدولتين وسلامتهما في حدودهما المعترف بها.

٤- القدس، مجرّدةٌ من السّلاح وبحدود مفتوحة، ويعيش فيها الشّعبان جنبًا إلى جنب في طمأنينة. هي عاصمة لدولة إسرائيل، وهي في الوقت نفسه، عاصمةٌ للدّولة الفلسطينيّة المستقلة.

٥- يجبُ حلّ قضيّة اللاجئين الفلسطينيّين حلاً عادلاً ضمن اتفاق السّلام.

٦- كلّ الإجراءات لإقامة الدّولة الفلسطينيّة، وحتى إقامتها فعليًا تتمّ بإشرافٍ دوليّ.

إنّنا ندعو بهذا، حكومة إسرائيل إلى فتح بابِ المباحثات فورًا، مع منظمة التحرير الفلسطينيّة، بهدف تنفيذ اتفاق السلام المقترح هذا، في إطار مؤتمر دوليّ أو أيّ إطار آخر، يكون مقبولاً لدى الأطراف المعنيّة. ومع بدءِ المفاوضات تلتزم الأطرافُ بالتوقف عن أعمال العنف ضدّ بعضها البعض.

لجنة الكتّاب والفنانين والأكاديميين الإسرائيليين والفلسطينيين ضد الاحتلال ومن أجل السلام وحرية التعبير

An Israel-Palestine Peace Treaty

We the undersigned, Jewish and Arab writers, artists and academics in the State of Israel and Palestinians in the occupied territories, hereby accept and adopt the following peace treaty between the State of Israel and that of Palestine, the principles of which are as follows:

1. The creation of a sovereign and independent Palestinian State in all the territories occupied by Israel since the War of 1967 in the West Bank and the Gaza Strip.

2. The sovereign State of Palestine acknowledges and recognizes the right of the State of Israel to live in peace and security within its borders preceding June 5, 1967. Concurrently, the State of Israel acknowledges and recognizes the right of the State of Palestine to live in peace and security within its own borders.

3. The two sovereign States, Israel and Palestine, will sign a peace treaty and a non-aggression accord between themselves. Proper international guarantees will be required to ensure the sovereignty and peaceful existence of the two States within their recognized borders.

4. A demilitarized Jerusalem with open borders, in which citizens of both States live side by side in peace, is the capital of the State of Israel as well as the capital of the sovereign State of Palestine.

5. A just solution will be found to the refugee problem within the framework of the peace treaty.

6. All the stages, processes and procedures leading to the creation of the State of Palestine will take place under international supervision.

We hereby call upon the Government of the State of Israel to enter immediately into negotiations with the Palestine Liberation Organization with the intent of realizing the above-outlined peace treaty within the framework of an international conference or any other framework acceptable to both parties involved. All the parties involved undertake to cease all acts of violence against each other immediately upon the beginning of the peace negotiations.

The Israeli and Palestinian
Writers, Artists and Academics Committee
against Occupation and for Peace and the Freedom to Create

Signers of the Israel-Palestine Peace Treaty

Abed Abedi *Painter* ■ Ghassan Abdallah *Writer* ■ Dr. Samir Abdallah *Najah University* ■ Abbas Abdul-Haqq *Bir-Zeit University* ■ Dr. Zaki Abdul-Majid *Bir-Zeir University* ■ Larry Abramson, *Painter* ■ Walid Abu Shakra, *Printmaker* ■ Majed Abul-Ghosh *Poet* ■ Yusif Abu Warda *Actor* ■ Chava Alberstein *Singer* ■ Udi Aloni *Painter* ■ Prof. Kalman Altman *Technion, Haifa* ■ Nabil Anani *Painter* ■ Na'eem Araydi *Poet* ■ Taysir Aruri *Bir-Zeit University* ■ As'ad al-As'ad *Poet & Chairman, Palestinian Writers Association, Jerusalem* ■ Mubarak Awad *Palestinian Center for The Study of Non-Violence* ■ Asad Azi, *Painter* ■ Samira Badran, *Painter* ■ Mohammed Bakry *Actor* ■ Dr. Gila Balas *Writer* ■ Shimeon Balas,*Writer* ■ Jamal Banurah *Writer* ■ Tayseer Barakat *Painter* ■ Uri Barbash *Film Director* ■ Khaled Batrawy *Writer* ■ Tulli Bauman *Painter* ■ Haim Be'er *Writer* ■ Arnon Ben-David, *Painter* ■ Orna Ben-Dor Niv *Film Director* ■ Deganit Berest, *Painter* ■ Ori Bernstein *Poet* ■ Gedalya Besser *Actor & Director* ■ Ya'akov Besser *Poet & Editor* ■ Dina Blei *Actress* ■ Joshua Borkovsky, *Painter* ■ Kamal Boullata *Artist & Writer* ■ Prof. Menachem Brinker *Hebrew University, Jerusalem* ■ Dr. Habib Bulus *Writer* ■ Ryad Bydas *Writer* ■ Dr. Nissim Calderon *Tel Aviv University* ■ Prof. Benjamin Cohen *Tel Aviv University* ■ Karim Dabbah *Painter* ■ Siham Daoud *Poet* ■ Saleem Daw *Actor* ■ Zaki Darwish *Writer* ■ Taleb Duweik, *Painter* ■ Avraham Eilat *Artist* ■ Dr. Edward Elias *Writer* ■ Pinchas Eshet *Sculptor* ■ Rima Farah, *Printmaker* ■ Yona Fischer *Senior Curator, Israel Museum* ■ Nitza Gadish *Painter* ■ Yair Garbuz *Artist* ■ Moshe Gershuni *Painter* ■ Tsivi Geva, *Painter* ■ Fathi Ghabin *Painter* ■ Amos Gitai *Filmmaker* ■ Rivka Gitai *Writer* ■ Michal Goldman, *Painter* ■ Zvi Goldstein *Artist* ■ Mohammad Ghanayem *Poet* ■ Emil Habibi *Writer & Editor* ■ Aumar Hamash *Writer* ■ Naomi Har-Yarok *Artist* ■ Dani Horvitz *Playwright* ■ Hana Ibrahim *Writer* ■ Dr. Thamer Issawi *Bir-Zeit University* ■ Shakib Jahshan *Poet* ■ Hayyan al-Ja'bi *Actor* ■ Dr. Ibrahim Jeries *Haifa University* ■ Ibrahim Joohar *Writer* ■ Salim Jubran *Writer* ■ Menashe Kadishman *Artist* ■ Dr. Zipora Kagan *Haifa University* ■ Dr. Wasfi al-Kafrie *Bir-Zeit University* ■ Dr. George Kanaze *Haifa University* ■ Yoram Kaniuk *Writer* ■ Dani Karavan *Artist* ■ Adnan al-Kashef *Writer* ■ Dr. Alberto Kawfman *Haifa University* ■ Dan Kedar *Painter* ■ Amos Keinan *Writer* ■ Nazih Khair *Poet* ■ Ali al-Khalili *Poet* ■ Ghassan al-Khatib *Bir-Zeit University* ■ Makram Khoury *Actor* ■ Sari Khoury *Painter* ■ Gabi Klasmer *Painter* ■ Gershon Knispel *Artist* ■ Shulamith Koenig *Sculptor* ■ Yoram Kupermintz *Painter* ■ Yael Lotan *Writer & Editor* ■ Eisa Lubani *Poet* ■ Orli Lubin *Writer, Film Critic* ■ Prof. Hubert Lu-Yon ■ Dr. Khalil Mahshi *Friends School, Ramallah*■ Ibrahim Malek *Writer* ■ Suleiman Mansour *Painter & Chairman of the Palestinian Painters Association, Jerusalem* ■ Joseph Mar-Chaim *Composer* ■ Dr. Myriam Mara'i *Haifa University* ■ Rashid Mashrawi *Film Director* ■ Alex Massis *Producer* ■ Dr. Faruk Mawasi *Poet* ■ Matti Megged *Author* ■ Amnon Meskin *Playwright* ■ Sami Mikhael *Writer* ■ Michal Na'aman *Painter* ■ Husam Nasir *Artist* ■ Salman Natoor *Writer* ■ Kobi Niv *Writer* ■ Dr. Sari Nuseibeh *Bir-Zeit University* ■ Dr. Gideon Ofrat *Art Historian* ■ Matti Peled *Knesset Member* ■ Prof. Menahem Perry *Tel Aviv University & Editor* ■ Sinai Peter *Actor* ■ Samih al-Qasim *Poet & Chairman of the Arab Writers Association, Haifa* ■ Dr. Khalil Rashmawi *Bir-Zeit University* ■ David Reeb *Painter* ■ Tamara Rikman, *Sculptor* ■ Prof. Avraham Ronen *Haifa University* ■ Rami Rosen *Playwright* ■ Samih Sabagh *Poet* ■ Abdel Naser Saleh *Poet* ■ Jamal al-Salhut *Writer* ■ Jamal Salsa *Poet* ■ Ruth Schloss *Painter* ■ Ilan Schoenfeld *Poet* ■ Irit Selah *Director* ■ Joseph Sharon *Poet* ■ Yossef Shiloah *Actor & Director* ■ Edna Sobol *Set Designer* ■ Yehoshua Sobol *Playwright* ■ Roni Somek *Poet* ■ Prof. Sasson Somekh *Haifa University* ■ Almutawakel Taha *Poet* ■ Vladimir Tamari, *Painter* ■ David Tartakover *Designer* ■ Ilan Toren *Actor & Director* ■ Khalil Touma *Poet* ■ Igael Tumarkin *Sculptor* ■ Micha Ullman, *Painter* ■ Aviva Uri *Painter* ■ David Wakstein *Painter* ■ Yoshka Wallerstein *Painter* ■ Natan Zach *Poet* ■ Adil al-Zaza *Bir-Zeit University*

A message of encouragement to
The Israeli and Palestinian Writers, Artists and Academics Committee
against Occupation and For Peace and the Freedom to Create,
from:

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David Astor
Brian Breger
Juan Luis Buñuel
Florence Cohen
Jayne Cortez
Art De Lugoff
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Lukas Foss
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Leon Golub
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Dr. Isam Sartawi,
advocate of peace.

Born in Sarta, southwest Nablus, January 1, 1934; assassinated in Lisbon, Portugal, April 10, 1983.

Program Schedule

Wednesday, October 12:

6 p.m.
Opening Reception

8 p.m.

American Artists on the Israeli-Palestinian Crisis

Panel Moderator:

Rabbi Michael Paley
Director Earl Center, Columbia University

Mark Di Suvero
Sculptor

Mel Edwards
Sculptor

Mary Frank
Sculptor

Leon Golub
Painter

Irving Petlin
Painter

Richard Serra
Sculptor

Joan Snyder
Painter

Thursday, October 13:

8 p.m.

Israelis & Palestinians:
The Call for an Israeli-Palestinian Peace Treaty

Panel Moderator:

Bernard Avishai
Associate Editor Harvard Press Review,
Author of *The Tragedy of Zionism.*

As'ad al-As'ad
Poet & Chairman of the Palestinian Writers Association,
Jerusalem

Bishara Bahbah
Former editor of *al-Fajr;*
Author of *Israel & Latin America:*
The Military Connection.

Matti Megged
Graduate Faculty of The New York School and Author

Natan Zach
Poet and Professor of Hebrew Literature
at Haifa University

Monday, October 17

Four Videos

7 p.m.:

Ma Kara, (What Happened)

Drama
Director & Writer: Avraham Heffner
Producers: Cinematheque, Jerusalem, 1988
Israelis bewildered and trapped in the cul-de-sac of the *intifada*.

Walls

Documentary
Director: Uri Goldstein
Producers: Cinematheque, Jerusalem, 1988
Intifada close-up.

Night Movie

Writer & Director: Gur Heller
Winner of the First Prize,
International Student Film Festival, Tel Aviv, 1987
An Israeli soldier and an Arab boy caught in a tragic chase.

Children of the Stones

Documentary
Director & Producer: Imtiyaz Diyab, 1988
Interviews with children in the West Bank & the Gaza Strip.

Video Showing followed by a discussion with:

Orli Lubin
Film Critic

Tuesday, October 18

Two Feature Length Films

6:30 p.m.

Wedding in Galilee,

Drama
Screenplay Writer & Director: Michel Khleifi
Producer: Jacqueline Louis, Bernard Lorain, 1987

Cannes Film Festival International Federation of Film Critics Award, 1987
San Sebastian Grand Prize, 1987
Humanism Award of the Union of Belgian Critics, 1988

8:30 p.m.

Stranger At Home

Documentary
Director: Rudolf van den Berg
Producer: EAFA, Amsterdam, 1984
Painter Kamal Boullata's first journey back home after 17 years of exile.

Special Award Mediterranean Film Festival
Annaba, Algeria, 1988

Film showing followed by a discussion with:

Kamal Boullata
Painter & subject of film "Stranger At Home"

Special thanks to:

Ida Audeh
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Deganit Berest
Joshua Borkovsky
Kamal Boullata
Koki Doktori

24 ISRAELI & PALESTINIAN ARTISTS UNITE FOR PEACE

Taleb Duweik
Rima Farah
Tsivi Geva
Michal Goldman
Sari Khoury
Gabi Klasmer
Suleiman Mansour
Joshua Neustein
David Reeb
Tamara Rikman
Vladimir Tamari
Micha Ullman